

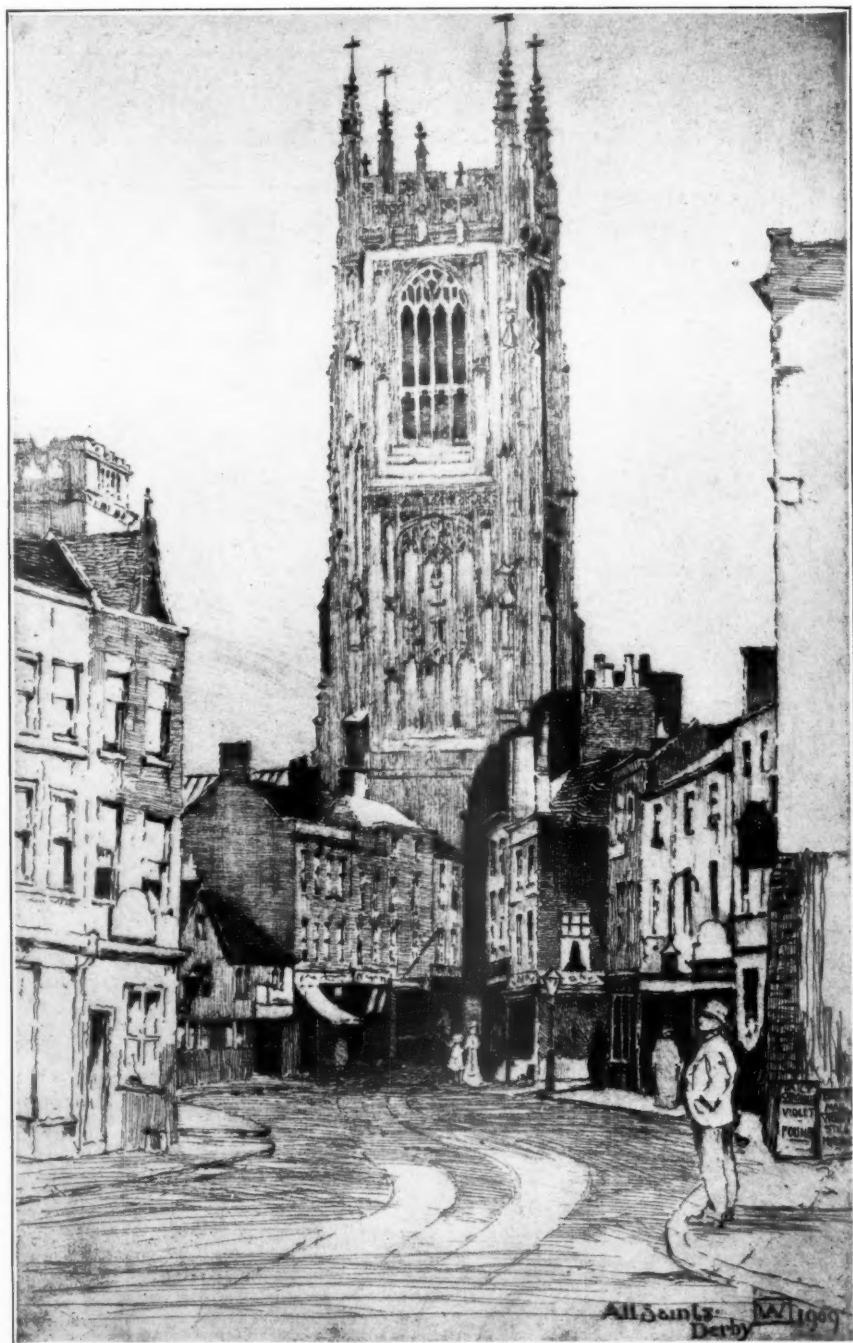
THE ARCHITECTURAL REVIEW  
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VOLUME XXVII. No. 158 . . .



*Photo: J. C. Ashton and E. Dockree*

DISTANT VIEW OF SAN PIETRO, TOSCANELLO

THE TOWER  
ALL SAINTS'  
DERBY



FROM THE ETCHING  
BY W. H. ANSELL

THE PRACTICAL EXEMPLAR  
OF ARCHITECTURE. XLI



This is a graceful example of seventeenth-century work, essentially simple in design and devoid of carved enrichments, except for the rosettes in the pediment.

STONE PORCH  
MANOR HOUSE  
BOLTON-ON-SWALE

*January 1910*

VOL. XXVII.—A 2

## THE PRACTICAL EXEMPLAR OF ARCHITECTURE



THE little stone porch from the Manor House, Bolton-on-Swale, is a most graceful example of seventeenth-century work. It is essentially simple in design and devoid of carved enrichments, if we except the rosettes in the scrolls terminating the broken pediment. These, however, are extremely useful, and focus the attention on the square panel placed between them, which was probably intended to bear arms or a monogram. The pilasters in the shape of panels are of a graceful design, and finish with light capitals which carry a wide unornamented frieze. A simple architrave immediately frames the opening to the door. The conceit of the moulded coigns is curious and pleasing.

Originally the springing of the pediment carried finials, which have unfortunately perished, leaving only their bases. The details of the glazed door and frame are vigorous and of the type employed by Wren.

The doorway from Wimborne, although of a much more conventional kind, is no less pleasing. Being joined up with the window over it, it gains in importance, and gives considerable dignity to the entrance, which is further enhanced by its approach of steps. The doorway itself is of a fairly usual type, brackets placed clear of the architrave on a slight plain pilaster carry the pediment, and brackets placed on the return give additional richness to it. To this effect the carving in the frieze, although poor in style, contributes. Indeed, the craftsman who essayed this decoration had but a 'prentice and a heavy hand. The curve outwards of the outer part of the stonework to the door gives strength to the composition, and was a form much employed by Kent. A pleasant wrought-iron railing, circled like the plan of the steps, leads up to the door, and some ingenuity is displayed in the working out of the ornamental panels to suit the circle and the rake of the steps. The standards finishing the rail are cast, and show how easily and well the smiths of the eighteenth century combined wrought and cast iron.

The "King's House," from the Close, Salisbury, is of quite a different style from the Judges' House illustrated last month. It would seem to have been erected about the end of the fourteenth or beginning of the fifteenth century, and was the occasional abode of English Monarchs during the Royal progresses through the West. In the reign of James I it became the residence of Sir Thomas Sadler, with whom that king always lodged when in that part of the country. Our illustration

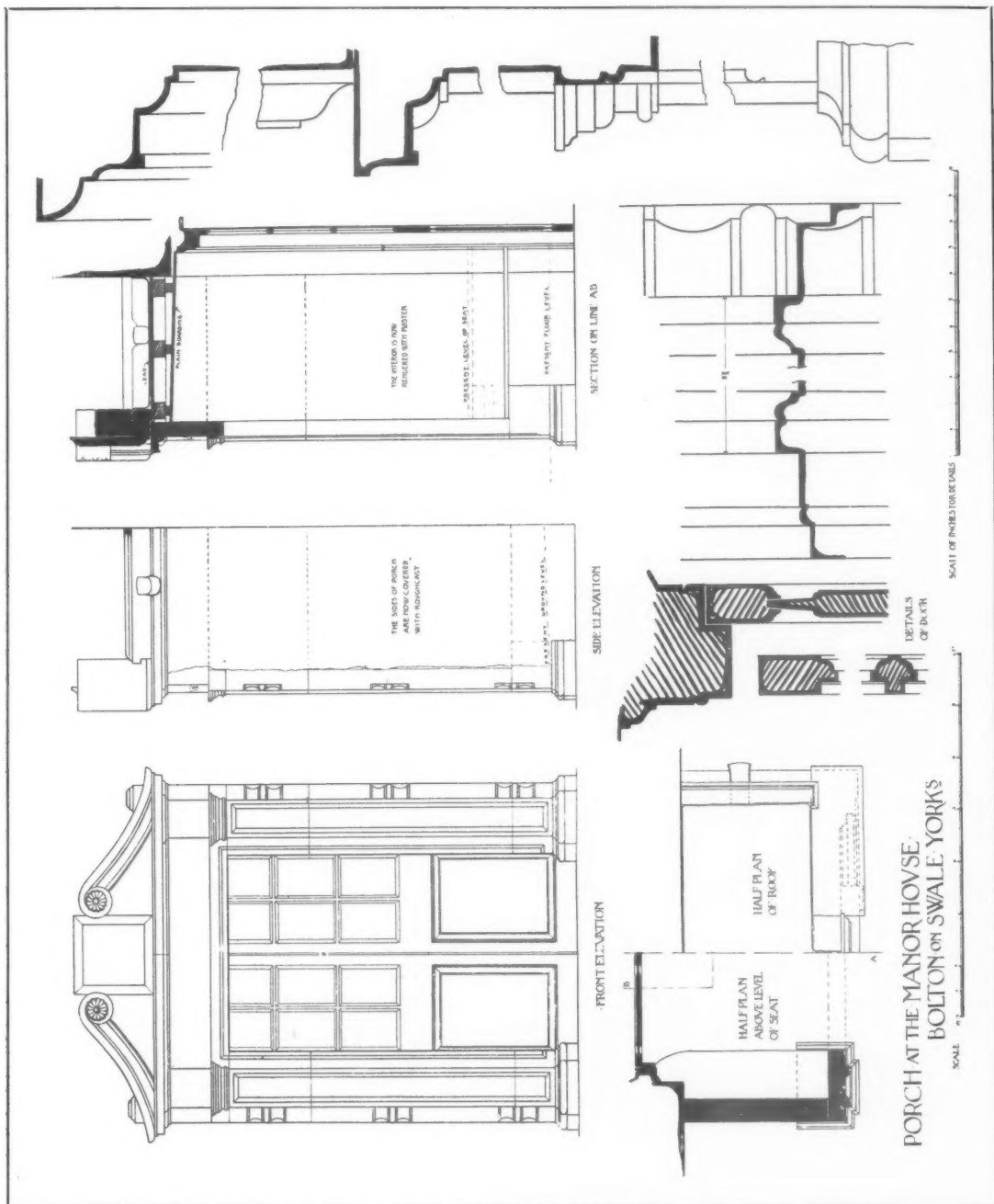
shows a fine bay window and gable of the late sixteenth century, the whole carefully proportioned. It should be noted how the upper lights of the windows decrease by a gradual diminution—the upper divisions are less than the lower by the thickness of the transom. The details of the mullions and transoms are shown in the usual way. A curious effect is given to the gable by the different slopes of the sides.

The whole effect is one of great charm, and the materials—old red bricks and weather-beaten stone—have a charming texture.

Sundials, while making a graceful ornament to a garden, on a larger scale can add dignity to a public place. Their form is legion, and their mottoes alone might supply material for a monograph—mottoes that tell of the passage of the winged hours, of youth and sunshine, of flowers and their fragrance. Although long divorced from usefulness, their disuse is a great loss; for nothing can so well mark the centre of a garden, no shape of vase or figure can preserve the savour of old memories so well, as the quaint shape of a sundial, with its verse of pleasant or woeful pre-  
sage, moss-grown pedestal or rose-entwined shaft and shadow-darting gnomon. The ancient makers of sundials exercised great skill in devising curious and intricately-shaped hollows to captivate the sun to the lowly work of counting the hours. Besides this latter kind, of which that at Wilton is a specimen, and the simple gnomon, there is another type, the crown or summit of which is cut to many facets, each of which bears a tiny gnomon. Queen Mary's dial in Holyrood is a good example. It is raised from the ground by a few steps shaped to an octagon on plan. The rise of each step is ornamented by a panel, and a simple shaft carries the dial of many facets. At Woodhouselee, in Scotland, there is a dial with curious sinkings and hollows—spherical, diamond-shaped—cut to the shape of hearts, cubes, and other forms, which seems to be much the type of which the dial at Wilton is a good example. Unfortunately the latter is so much decayed that it is quite impossible to make out the design, howbeit it is apparently one of considerable richness and intricacy. And although it has been impossible to restore the very vital part of the design—the dial—yet it was thought that its general form, its pleasant gradation from the octagonal base to the vase forming the apex, was worth recording. The introduction of the small balls carrying the various stages is extremely effective. Its general design reminds one of town crosses, such as those at Cellardyke, Inverkeithing, and Scone, and many other places.

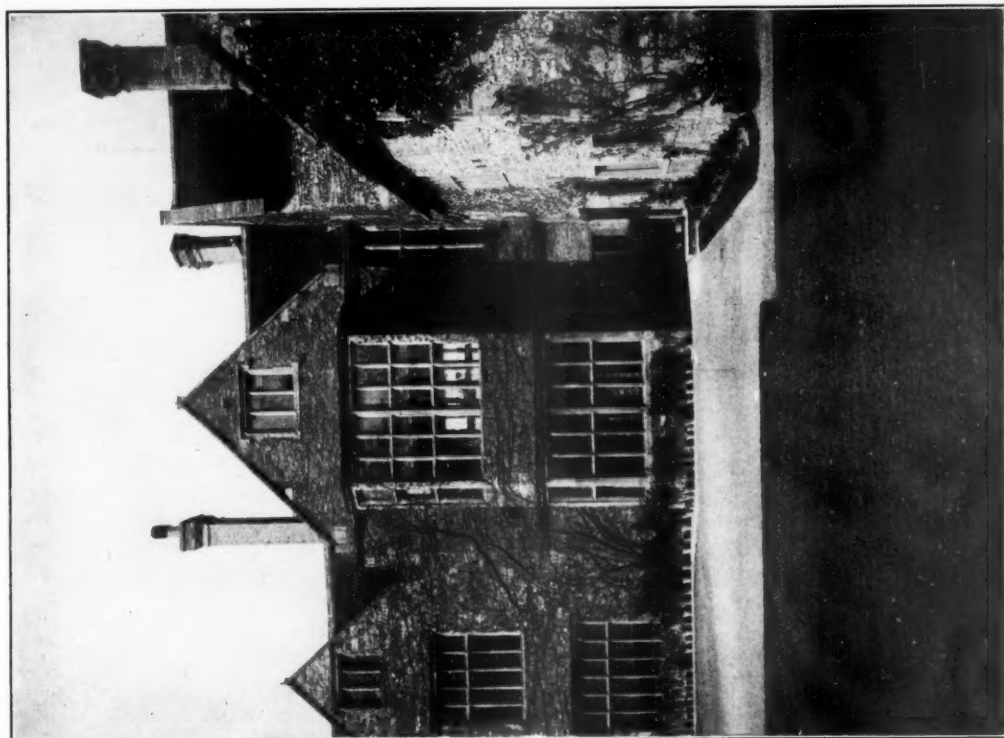
J. M. W. HALLEY.





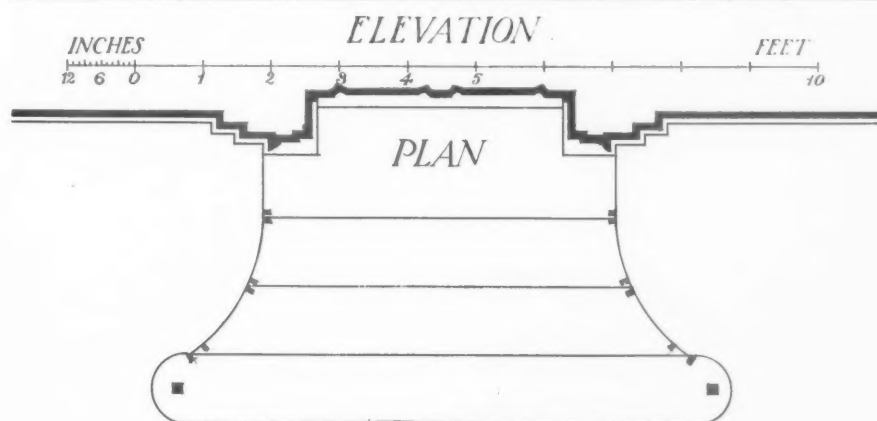
STONE PORCH, MANOR HOUSE  
BOLTON-ON-SWALE  
MEASURED AND DRAWN  
BY C. WINKWORTH ALLEN

THE PRACTICAL EXEMPLAR  
OF ARCHITECTURE



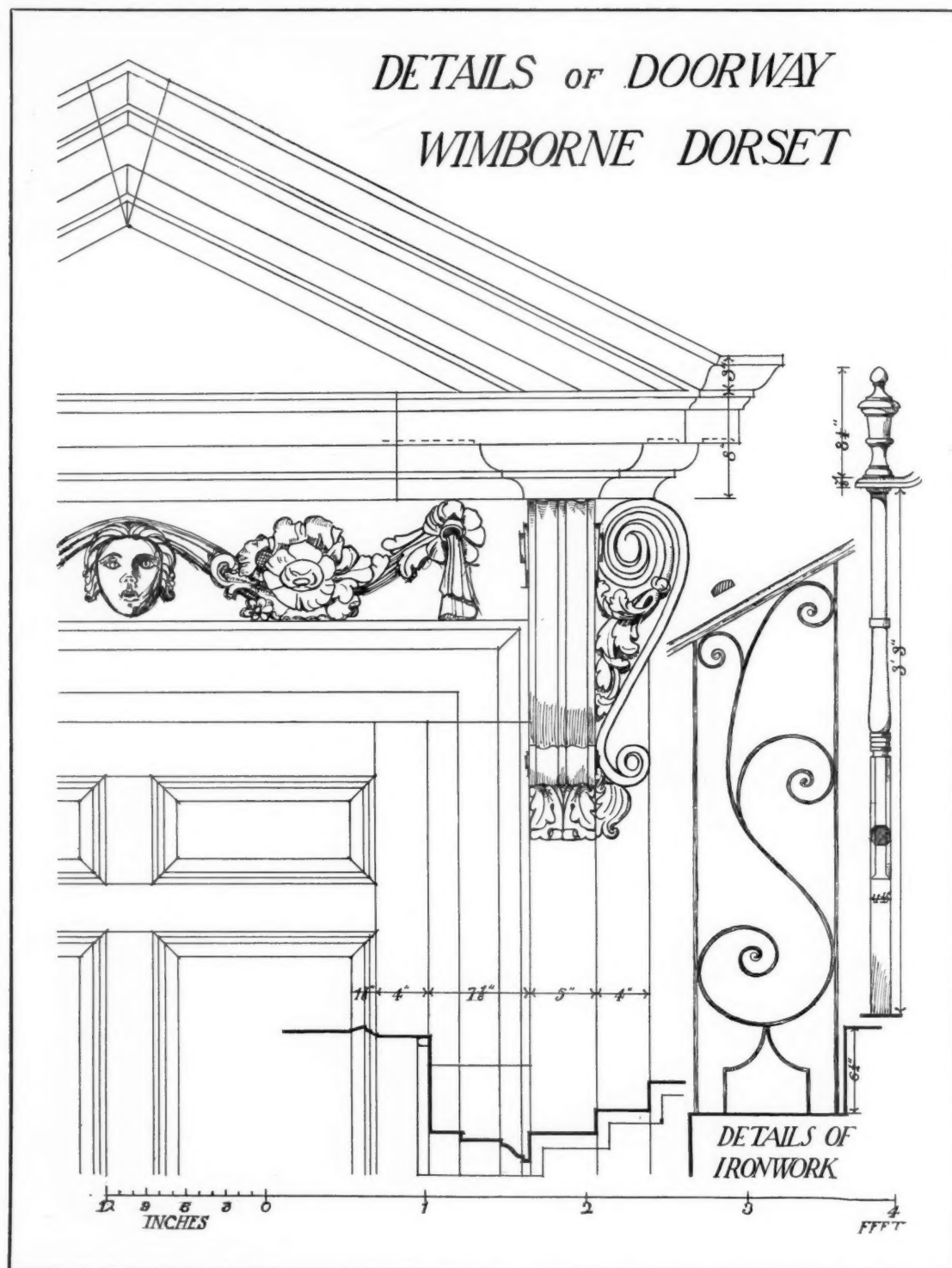
DOORWAY  
WIMBORNE, DORSET  
THE KING'S HOUSE, SALISBURY

# DOORWAY WIMBORNE DORSET



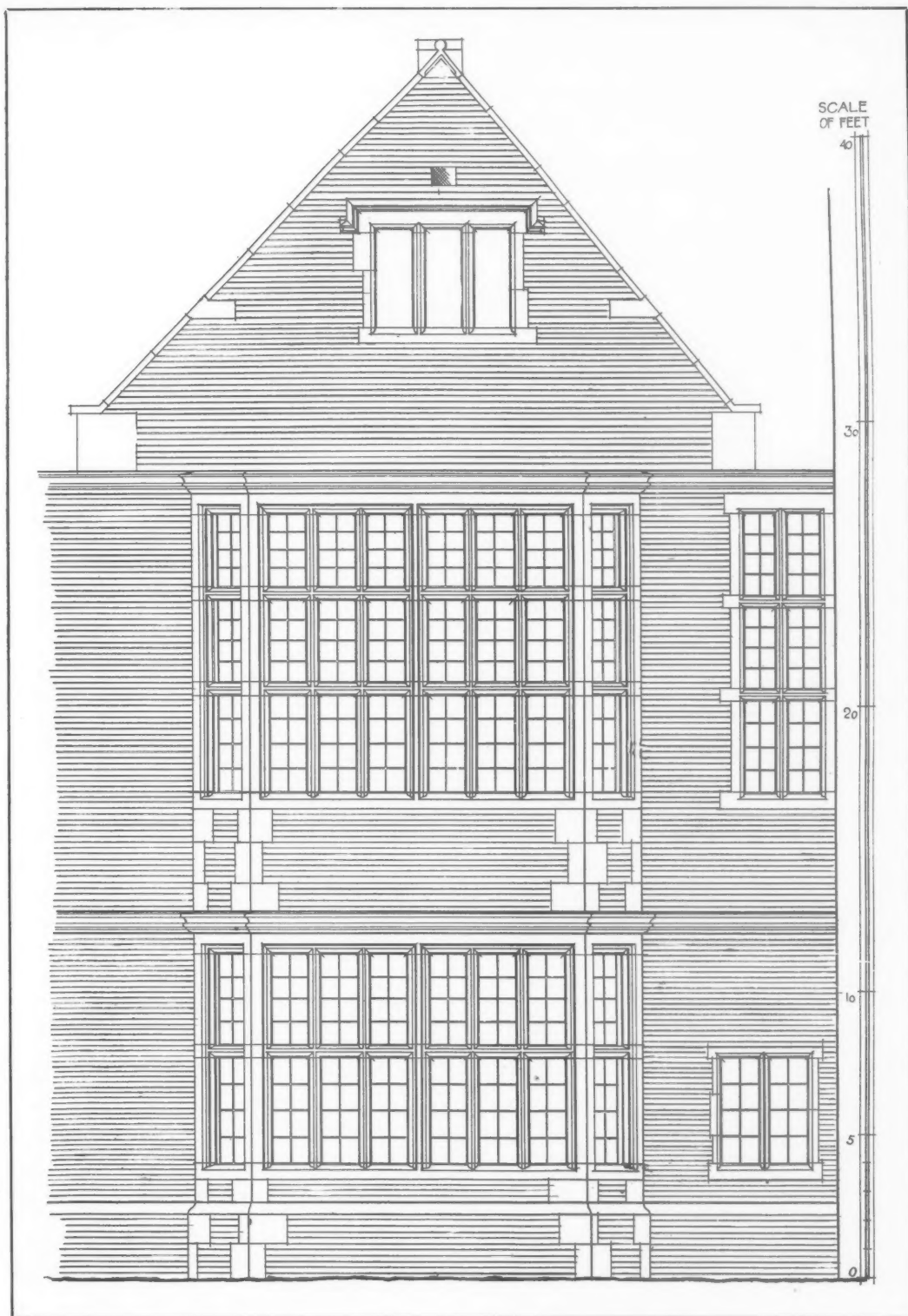
This is a pleasing though conventional example. Being joined up with the window over it adds to its importance, and contributes, with the steps, considerable dignity to the entrance.

DOORWAY, WIMBORNE, DORSET  
MEASURED AND DRAWN  
BY THEO. G. SCOTT



DOORWAY, WIMBORNE, DORSET  
MEASURED AND DRAWN  
BY THEO. G. SCOTT

THE PRACTICAL EXEMPLAR  
OF ARCHITECTURE



This house is of quite a different style from the Judges' House, Salisbury, illustrated last month. It was probably erected at the end of the fourteenth or beginning of the fifteenth century, and was the occasional abode of the English Monarchs during the Royal progresses through the West.

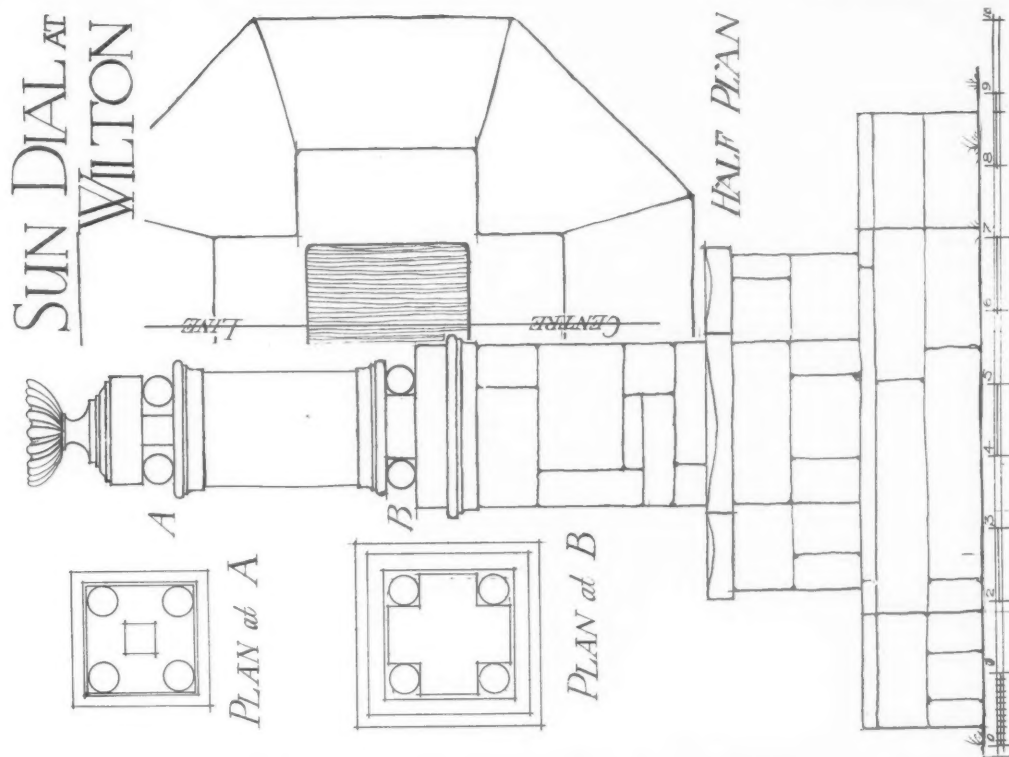
BAY: KING'S HOUSE, SALISBURY  
MEASURED AND DRAWN  
BY H. A. McQUEEN

January 1910



[illegible]

January 1910



This sundial is an example of the ancient skill in devising curious and intricately-shaped hollows to captivate the sun to the lowly work of counting the hours.

SUNDIAL AT WILTON  
MEASURED AND DRAWN  
BY H. A. McQUEEN

January 1910

## ART AND NATURE ON A SCOTCH STREAM



*Photo: T. Lewis*

The dam and salmon ladder are part of the works on the Ardkinglas Estate, where Mr. Lorimer has built a large house for Sir Andrew Noble, Bart. The dam is built across the River Kinglas to get a head of water for the electric-light turbines. The power house alongside the stream is built of boulders taken from its bed. The salmon ladder on the left side of the dam enables the fish to get up the river from Loch Fyne, close by which the house is situated.

DAM AND SALMON LADDER  
ARDKINGLAS ESTATE, ARGYLLSHIRE  
R. S. LORIMER, A.R.S.A., ARCHITECT

E. F. REYNOLDS  
ON THE IMPERIAL MOSQUES  
OF CONSTANTINOPLE. PART IV



IN the preceding articles the progressive development of the Imperial mosques in planning and construction has been traced,<sup>1</sup> and the Yeni Valideh Mosque has been described in detail as representing a typical example of the mature accomplishment of Turkish builders; but little has been said as to the methods and motives of decoration.

are merely illuminated and overlaid with a thin film of colour and delicate incision. Hence, while Western decoration is inseparably bound up with the structure and gives richness of form and relief, Eastern decoration, on the other hand, is distinct from the structure and gives richness of colour and texture. S. Sophia is a pre-eminent instance of the Oriental method, and its incrustation of marble and mosaic is replaced in Turkish mosques by tile-work and painted decoration. Thus in



Photo: Sebah and Joailler

The grandfather clock on the extreme left is a quaint addition to a Turkish mosque.  
This mosque, which is quite small, is unrivalled for the beauty of its tile-work.

MOSQUE OF RUSTEM PACHA: INTERIOR VIEW

The essentially Oriental method of building lies in the development of structural surfaces, and is opposed in principle to the Western method of developing the structural lines. The same radical distinction is followed in decoration; for while the broken light and shade of Western building is further emphasised by the high relief of quasi-structural decorative motives and deeply cut carving, the broad surfaces of Oriental building

these mosques there is no richness of form such as was given to Western Gothic by its clustered piers, its wall-arcading, and its recessed orders of moulding and tracery; but all the architectural forms are of an extreme severity, the arches unmoulded, the domes and cupolas without ribs, the walls flat and only relieved by the square projections of the piers; and all the surfaces of masonry were regarded as a broad ground prepared for an applied decoration of colour and pattern which completed their real intention.

Thus the Turkish resembled the Byzantine method of decoration, but the motives of decoration were utterly different. Christianity had given

<sup>1</sup> See the preceding articles published in the February, May, and July numbers of THE ARCHITECTURAL REVIEW. By an error in the July number the drawing of the Ahmed Mosque, showing its six minarets, was described as the Yeni Valideh Mosque.

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a system of symbolism to Byzantine religious art which filled its decoration with mystical meaning, and entirely distinguished it from secular decoration; and the intensely personal character of the faith encouraged the use of the human figure as the chief motive of design. But the abstract ethics of Mohammedanism forbade such personal or symbolic representation of its ideals, and its religious decoration has no special character which separates it from secular work beyond the more frequent occurrence of sacred inscription. Forbidden the use of human or even animal figures, Saracenic artists sought their motives of decoration in flowers and geometrical patterns, and from these restricted elements they evolved a system of design in which their characteristic genius revelled in skilful complexity and infinite variety.

TILE-WORK.

In the Imperial mosques of Constantinople the extent and position of the tile-work varies considerably. The Mecca-niche is usually thus decorated, but no other rule seems to have become established. The walls above the galleries in the Ahmed and Yeni Valideh mosques are lined with tiles throughout up to the springing of the aisle-arches, as also are the four central piers of the latter; but many of the Imperial mosques have no tile-work except on the eastern wall. It seems as though their areas of wall-surface were too vast for a complete system of such a costly and laborious decoration, and it is only in the *turbehs* and in one or two of the smaller mosques that a consistent treatment was followed. The *turbehs* are the mausoleums containing the tombs of the Sultans, and are placed in the gardens to the east of the mosques. They are usually octagonal in plan, and their internal walls are frequently lined with tiles from the floor up to the level of the stalactite corbelling which carries the dome. Perhaps the finest instance of a tile-lined *turbeh* is that of the Shah Zadeh Mosque, and the small mosque of Rustem Pacha is unrivalled in the beauty and completeness of its tile-decoration.<sup>2</sup>

<sup>2</sup> There is a curious and probably true tale as to the tiles of this mosque, and it explains the reason why the great mosque of Suleiman I remains with walls merely plastered. It is said that the Sultan sent for Persian workmen to make the tiles for his new mosque, and they built their kilns just outside the walls of the city, and set to work. But during his absence they were compelled by Rustem Pacha, the Sultan's son, to make tiles for his own mosque, and those for the Suleiman Mosque were never made after all. The internal masonry had been only roughly worked, and could not be left exposed, and it was therefore finished with plaster. This account is specially interesting in that it confirms the Persian origin which the character of Turkish tile-design suggests.

The Turkish tile-work at Brusa has been mentioned, but the work at Constantinople differs from it in several particulars. The patterns are no longer raised in slightly modelled relief, but are expressed only by colour on a flat surface. The colouring is still mainly of rich dark blue, but is less heavy and more intermixed with white, and the use of gold was entirely discontinued. Finally the designs became less



Photo: Sebah and Joailler

The greatest richness of pattern is disclosed here, the motive of the separate panels being a vase of flowers set in a ground of blossom and foliage. The stalactite corbelling above is carried out in a delicately veined marble.

MOSQUE OF RUSTEM PACHA: THE MECCA NICHE

geometrical, and floral motives were employed more freely; while the old angular Cufic script was abandoned for the more flowing Arabic characters.

The tile-work of the Rustem Pacha Mosque may be taken as typical of the best period of the



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*Photo: Sebah and Joailler*

The tiling on the left-hand side is shown in detail on the next page.

MOSQUE OF RUSTEM PACHA: TILE-WORK

art at Constantinople. The windows and doors are framed with stone architraves, and the arcades which support the galleries show their stone arches; but with these exceptions the whole of the internal walls and piers are lined with tiles up to the springing of the aisle arches. The various designs usually repeat with each tile, and produce "all over" patterns which are framed into large panels, with running borders placed on the internal and external angles of the walls and piers. The spandrels of the gallery-arcades are specially designed according to their shapes, and they also are surrounded with borders. The greatest richness of pattern is reserved for the Mecca-niche. The five sides of its recess are each treated as a separate panel, a vase filled with flowers being set in a ground of blossom and foliage, and the head of the panel being closed with an arabesque canopy. The recess of the niche is covered by stalactite corbelling worked in delicately-veined marble, and the whole is surrounded by a double border of superbly-designed tiles which separates above the niche and encloses a sacred inscription.

Many of the floral types are difficult to identify with any actual species, and seem to have been evolved from traditional forms which have lost their natural likeness, and which, during the long progress of the art, were recreated with the strange fantastic beauty of an imaginary fairyland of

flowers. The stems are usually slender, bearing leaflets and buds; and the foliage is long and narrow, deeply serrated, and tapering to a fine point. The simpler flower-forms suggest the rose, the daisy, and the cornflower, and in the more elaborate types there is a suggestion of that pomegranate form which appears so constantly in Persian art; but in many cases the flowers are laid one within the other, and so interlaced with arabesques and fringed with foliage that their beauty is no longer natural, but that of a most exquisite art. But, with all this highly-conventionalised design, the flowers and foliage still retain the abstract qualities of nature in their springing vigour of growth, their delicacy and freedom of outline, their subtle gradation of series and scale; and it is in this rare combination of natural qualities and decorative selection that these tiles are of such surpassing beauty.

The stems of the foliage are sometimes arranged in arabesque patterns, and the flowers are often grouped with regular recurrence; but geometrical design is mainly used as a basis for setting out the floral motives, and is suggested rather than openly expressed. But an important exception to this general rule occurs in the outer border around the Mecca-niche, and its magnificent design of interlaced scrolls is a true development of the earlier geometrical work at Brusa. The design is large in scale, measuring  $17\frac{1}{2}$  in. wide and repeating at intervals of 3 ft. 6 in. The scrolls are of a complex type with cusped ends and branches, and they are reversed and superimposed on each other so that they form a traceried pattern themselves, and at the same time leave regularly shaped interspaces on the ground. The interspaces are decorated with running stems bearing large flowers, and the scrolls are inlaid with sprays of blossom alternating with the cloud form which is so constant a motive in Indian and Japanese art.

The colouring of the tiles corresponds with that sense of cool refreshment which is the ideal of internal effect in a semi-tropical climate. The prevailing colour is a rich azure blue laid on a white ground, and this is qualified with touches of warm red and delicate blue-green, introduced with consummate skill for the enrichment of the flowers, and with a subtle restraint which gives them the value of precious jewels in the setting of

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blue and white. The pattern is freely outlined with black, and many of the leaves and flowers are spotted with the deep blue to give the effect of a lighter tone of the same colour.

The tiles are fairly large, averaging 9 or 10 in. square. The jointing usually coincides with the repeat of the pattern, although in special panels the design seems to have been painted on large slabs which were afterwards cut up for firing without any respect to the pattern. The colours have an extraordinarily translucent and liquid quality, and their glowing depth of tone has never been surpassed, and rarely equalled. The glaze is thick, and often crackled and ran in process of

the larger, lines are contrasted with masses and richness with simplicity, the patterns are variously set out on the square, the diagonal, or radial principles; flowing and fixed patterns, waved lines and straight—all are employed with endless variety and with a marvellous insight into the possibilities of combination and contrast. In view of such work, one is almost tempted to be glad that the prohibition to draw the human figure turned the genius of the Saracenic craftsman to such fertile culture of his narrower field.

The tile-work in the Mosque of Rustem Pacha has been described at some length because it affords the most complete and splendid instance



The actual size of this piece of tiling is  $31\frac{1}{2}$  in. by 17 in. It is shown in position on the previous page.  
MOSQUE OF RUSTEM PACHA: DETAIL OF TILING. DRAWN BY THE AUTHOR

firing, the outlines becoming blurred and the colouring softened; and the same colour varies considerably in tone on different tiles, while the white ground often assumes a warm or slightly greenish tinge. The interest and gradation given by these accidents of the kiln add much to the beauty of the tiles, and, together with slight variations of drawing, infuse life and texture into the repetitions.

The amazing fertility of design may only be realised from illustration. The restricted range of colour is never allowed to become monotonous, but seems rather to have inspired the artist to seek every conceivable method of design to give liveliness and variety. The pattern is sometimes conversely laid in white on a blue ground, the flowers are grouped in clusters or evenly spaced as a diaper, small flowers and leaves give scale to

of the finest period of Turkish work, a period which is only partially represented in the tile-work of the Imperial mosques. The later work, such as decorates the walls of the Ahmed Mosque, shows a wider range of colour and a tendency to divide the surfaces into separate panels, each panel being filled with a self-contained design and having a head of some elaborately cusped canopy form. Thus the general scale is much larger than in the repeat patterns of earlier work, and the designs are full of novel experiment. Geometrical patterns are entirely abandoned, and the exclusively floral treatment has a more naturalesque freedom. Conventional pine-trees rise on a ground of foliated scrolls, curving branches of tiny blossoms and leaves spring from a large cusped plaque studded with elaborate flowers; sometimes the panel is filled with a thicket of interlaced

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stems and budding shoots, or sometimes with a reticulated diaper of narrow leaves and floral devices. But although the detail is still wonderfully decorative, yet the various designs of the panels produce a somewhat spasmodic effect; and with the widening of resource and effort after novelty came a tendency to over-elaboration and ineffective cleverness.

The tile-work is never applied to the curved surfaces of the pendentives or domes, but in one or two instances the flat ceilings beneath the internal galleries are covered with tiles. These are of a character different from the wall tiles, and have geometrical patterns raised in slight relief



This piece, made up of four tiles, is  $22\frac{1}{2}$  in. by 17 in. in size. The prevailing colours are rich azure blue on a white ground, qualified by touches of warm red and delicate blue green.

MOSQUE OF RUSTEM PACHA: DETAIL OF TILE-WORK  
DRAWN BY THE AUTHOR

and illuminated with simple colouring. The Mosque of Rustem Pacha shows this treatment, and an early and most interesting instance on a more elaborate scale occurs in the Yeshil Jami at Brusa, where the Sultan's gallery is completely lined with a continuous design which passes over walls, ceiling, and floor without interruption.

Tile-work is almost exclusively reserved for the internal decoration of the mosques, and the few exceptional instances of external use are very partial in extent. Inscriptions in tile-work are occasionally inserted over the doorways, and the

arches over the window-openings of the forecourts sometimes have their tympana filled with floral patterns in tile. A singular instance occurs in the Mosque of Rustem Pacha, where the western wall beneath the portico is covered with tiles which remained over from the internal decoration; and the *turbah* of Selim II, in the enclosure around



The piece of tiling is 32 in. by  $7\frac{1}{2}$  in. in size. It is shown in position on page 13.

MOSQUE OF RUSTEM PACHA: DETAIL OF  
TILE-WORK  
DRAWN BY THE AUTHOR

S. Sophia, has a panel of tile-work on each side of the entrance. But, speaking generally, there was no consistent treatment of external tile-work such as was developed in Asia and North Africa,

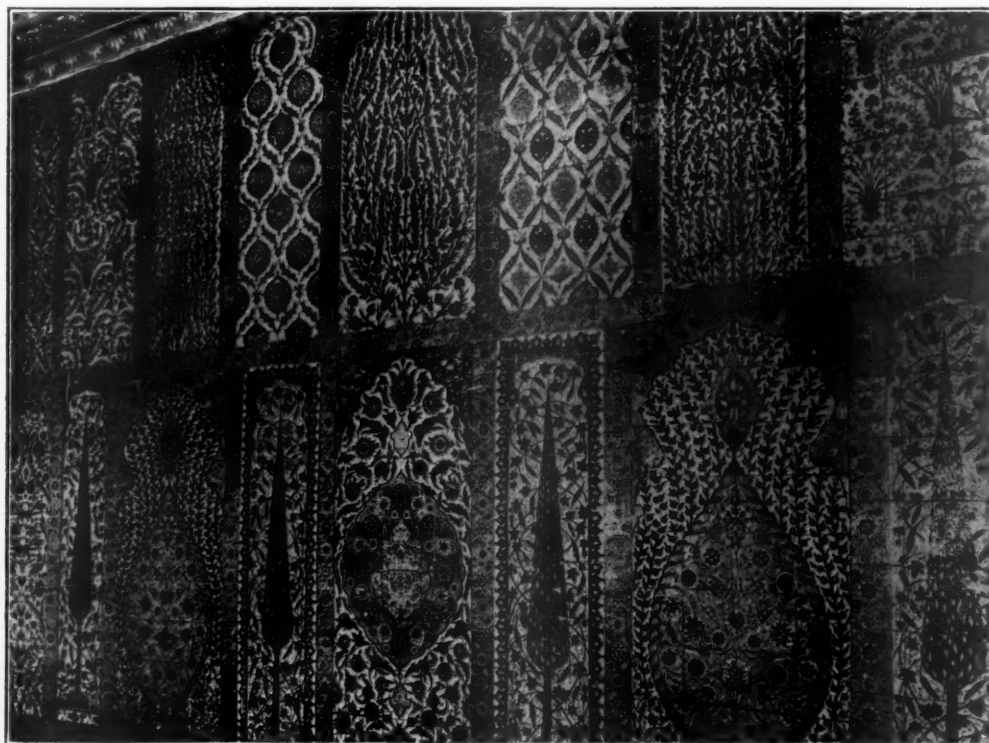
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and even at Brusa in some few examples now destroyed: and it was probably regarded as inappropriate to the more northerly climate of Constantinople.

PAINTED DECORATION

Above the internal tile-work the upper walls, arches, and domes were intended to be adorned with painted decoration; and it seems probable that this was actually executed in most of the Imperial mosques, for they are evidently designed for such treatment. But in almost all cases the perishable nature of paint has deprived the walls

white ground and the colours are chiefly blues and greens, brightened here and there with red and gold, and strengthened with pure black. The arches are bordered with patterns of waved foliage and flowers on a dark blue ground, and the soffits are covered with a trellis of flowers interspersed with large plaques of arabesque ornament. The walls are divided into vertical panels and covered with floral diapers. The windows of the semi-domes are framed with cusped borders, and circles of inscription are placed in the span-drels; while in the upper parts of the semi-domes



This tiling shows a more naturalesque treatment of flower and foliage forms, and the surface is separated into panels with cusped heads.

Photo: Sebah and Joailler

MOSQUE OF AHMED: TILING IN THE GALLERY

and domes of this necessary completion; and most of the mosques are now decorated with nothing more elaborate than whitewash, or, worse still, have been desecrated by the modern Turk with a horrible mixture of corrupt Saracenic and Rococo daubing. Only one of the later mosques—the Ahmed—remains with its original painting to give the effect of the fully-completed decoration; and this, although somewhat restored, entirely justifies by its beauty that extreme austerity of architectural form which often seems so bald and desolate in other mosques.

In this mosque the pattern is applied on a

cusped plaques of diminishing size depend from a semi-circle at the crown. The great pendentives have inscribed circles set in a labyrinth of beautiful pattern, and a great foliated circle, filled with sacred inscription, crowns the decoration of the central dome.

The scale of this painted decoration is naturally larger than that of the tile-work, but the same motives and character of detail are used. The whole effect of the decoration is of luxuriant richness, but the riot of pattern and colour is restrained within well-defined limits.

(To be concluded)



# TOWN HOUSES:

## No. 1.—LANSDOWNE HOUSE

### BERKELEY SQUARE



**I**N the somewhat elaborate book, "The Works in Architecture of Robert and James Adam Esquires," published in 1779, the third part of Volume II is devoted to Shelburne House, (now Lansdowne House). Plate I gives the ground plan, which we reproduce, accompanied by the following description: "The scite of this House being more ample than usual in London, it has admitted of a noble suite of Apartments on this floor and on the above. The Eating-room, in particular, is of great dimensions, and the Gallery is magnificent."

The front is one of considerable importance, and consists of a wide central block three stories high, the middle of which is accentuated by four

Ionic pillars bearing up a pointed pediment, flanked by wings of less height; it is exactly symmetrical—the wings balance one another, and their eaves cornice is carried across the main block, tying the whole composition together. The bold plain string over the first-floor windows also contributes to this result. Yet the cold classicality of the façade leaves one unmoved, in spite of its faultlessness.

To some extent the interior is as lifeless—notably the entrance hall; the dining-room perhaps rather less so. Screens at the ends of both these apartments give the impression of greater length. In the former the screen is of the Doric order, and in the latter "Composed Doric"—so called by the architects. The first drawing-room is superb, and with its ante-room and successive smaller rooms forms a magnificent suite.



*Photo: E. Dockree*

The front, of considerable importance, is 136 ft. wide and exactly symmetrical; but its cold classicality leaves one unmoved in spite of its faultlessness.

GENERAL VIEW OF  
THE FAÇADE

January 1910

B 2



TOWN HOUSES:  
 LANSDOWNE HOUSE  
 BERKELEY SQUARE



*Photo: E. Dockree*

The ante-room, part of the drawing-room suite, is a fine room. But the communicating doors are so confined that one does not obtain the generous vistas that the symmetrical arrangement of the plan would lead one to expect.

ANTE-ROOM

TOWN HOUSES:  
 LANSDOWNE HOUSE  
 BERKELEY SQUARE



Photo: E. Dockree

The first drawing-room is superb, and with its ante-room and successive smaller rooms forms a magnificent suite.

TOWN HOUSES:  
 LANSDOWNE HOUSE  
 BERKELEY SQUARE



Photo: E. Dockree

The entrance hall is notably lifeless. It conceals the staircase, which again is much too cramped for grandeur.

THE ENTRANCE HALL

In spite, however, of the fine symmetrical arrangement of the plan, nowhere does one find the generous vistas one would expect—the communication doors are too confined.

Still, it must be conceded that the gallery, called "magnificent," really deserves the adjective. It has been altered in execution and opened out into a room over a hundred feet long. A noble roof spans this gallery—a great vault ornamented with coffers covers the central portion, and half-domes crown the circled ends.

All the rooms are finished in plaster with the exception of the first drawing-room, and tinted in soft colours, enriched with niches, pillars, pilasters, and all the delicate ornaments employed by the Brothers Adam. The exception—the first drawing-room—has its walls covered with silk of the tone of old gold. Delicate pilasters of the Corinthian order, painted in the Pompeian manner, divide it into panels, and carry a rich

frieze and cornice modelled in low relief. The ceiling of this room is also exceedingly rich; paintings are inserted in it and play a large part in the design, which is eked out with mythological and other classical figures. An admirable effect is gained by the introduction of the large arched recess in the side wall. A fine mirror is set in it, and the lunette is treated with a fan-like decoration. In this brief review we should like to draw attention to the beautiful mahogany doors and the many interesting fireplaces which enrich this historic house. In conclusion it may be said that this mansion has the defect of its qualities. It is an admirable and complete example, typical of the Brothers Adam. By this time, however, all the robustness of the earlier years of the Renaissance was spent, and in its place a cold dead classicalism reigned. Of this last phase of English Palladianism Lansdowne House is a typical example.

Architectural floor plan of the Palace of Versailles, showing the layout of the chateau and the gardens. The plan includes the chateau's main body with various rooms, the central courtyard (Cour du Château), and the large formal gardens (Jardins) with their symmetrical layout and fountains. Key rooms labeled include the King's Chamber (Chambre du Roi), the Queen's Chamber (Chambre de la Reine), the King's Bedchamber (Chambre du Roi), the Queen's Bedchamber (Chambre de la Reine), the King's Study (Bureau du Roi), the Queen's Study (Bureau de la Reine), the King's Library (Bibliothèque du Roi), the Queen's Library (Bibliothèque de la Reine), the King's Gallery (Galerie du Roi), the Queen's Gallery (Galerie de la Reine), the King's Dining Room (Salle à manger du Roi), the Queen's Dining Room (Salle à manger de la Reine), the King's Drawing Room (Salon du Roi), the Queen's Drawing Room (Salon de la Reine), the King's Parlor (Cabinet du Roi), the Queen's Parlor (Cabinet de la Reine), the King's Study (Bureau du Roi), the Queen's Study (Bureau de la Reine), the King's Library (Bibliothèque du Roi), the Queen's Library (Bibliothèque de la Reine), the King's Gallery (Galerie du Roi), the Queen's Gallery (Galerie de la Reine), the King's Dining Room (Salle à manger du Roi), the Queen's Dining Room (Salle à manger de la Reine), the King's Drawing Room (Salon du Roi), the Queen's Drawing Room (Salon de la Reine), the King's Parlor (Cabinet du Roi), the Queen's Parlor (Cabinet de la Reine). The gardens are shown with their symmetrical layout, featuring the Apollo Fountain (Fontaine d'Apollon), the Latona Fountain (Fontaine de Latone), the Apollo Fountain (Fontaine d'Apollon), the Latona Fountain (Fontaine de Latone), the Apollo Fountain (Fontaine d'Apollon), the Latona Fountain (Fontaine de Latone).

From "The Works in Architecture of Robert and James Adam Esquires."



TOWN HOUSES:  
 LANSDOWNE HOUSE  
 BERKELEY SQUARE



*Photo: E. Dockree*

It must be conceded that the gallery, called "magnificent," really deserves the adjective. It has been altered in execution and opened out into a room over 100 ft. long. A noble roof spans this gallery.

THE GALLERY



TOWN HOUSES :  
 LANSDOWNE HOUSE  
 BERKELEY SQUARE



Photo : E. Dockree

In "The Works in Architecture of Robert and James Adam Esquires," the "Eating-room" of this house is described as "of great dimensions." The room is rather cold in effect. An impression of greater length is afforded by the screen in the "Composed Doric" order of the architects.

THE DINING-ROOM

January 1910

## A CITY GARDEN IN FIVE MONTHS

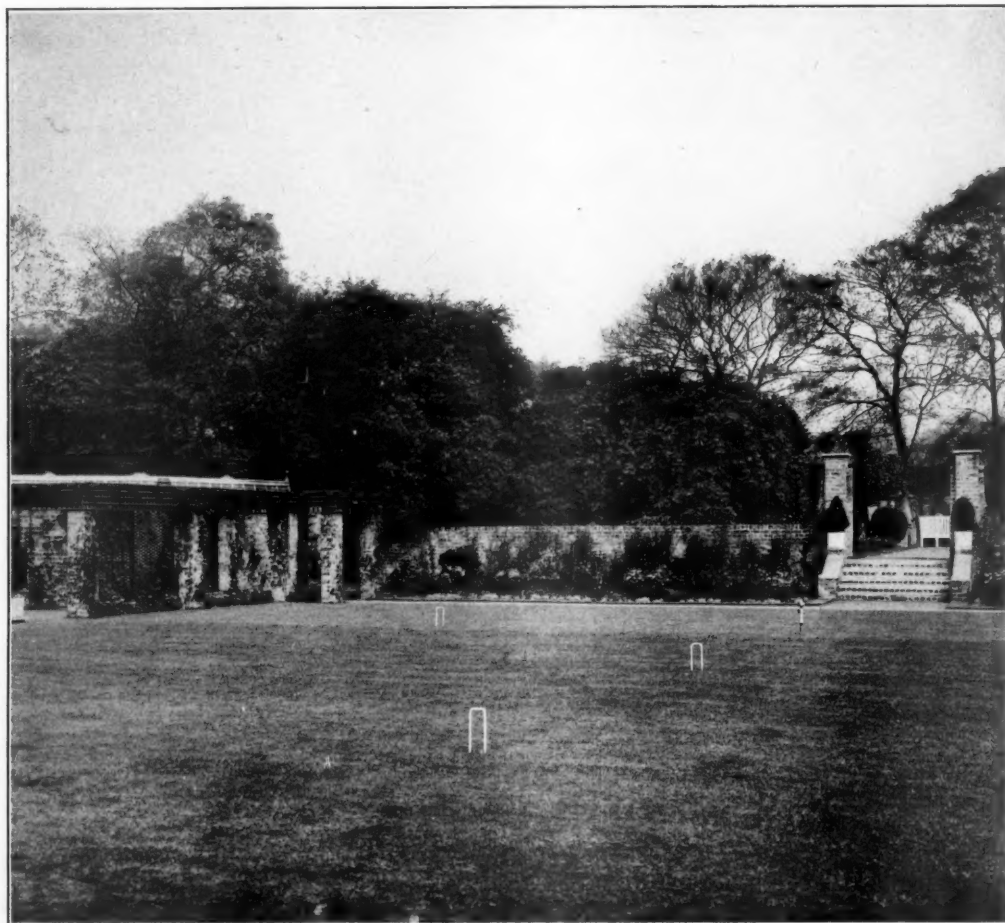


It is one of the misfortunes of garden architecture that definite results must be waited for. The schemes that mature so quickly in the mind of the designer evolve themselves but slowly under the processes of nature; and the first results of his efforts are apt to repel by their inevitable rawness and crudeness. It is hard, perhaps, for the layman to perceive that the harsh lines of walls and pergolas will gradually disappear under luxuriant foliage; that the somewhat dead-looking and flattened lawn will one day be soft, green, and, in the language of the novelist, "velvety"; that crude boulders will be softened by growing rock plants

and moss, and that bare, uninviting corners will become banks of shrubs in the course of time. It requires a considerable amount of faith on his part to share the designer's enthusiasm for the ultimate effect.

Perhaps that is one of the reasons why laymen, in general, are slow to accept the tenets of the formal gardener, and are prone to think that the transportation of large shrubs, quick-growing creepers, and a good stock of the tallest perennials, are the best media of getting a garden quickly. The average man wants a garden in five days, whereas most gardens require at least five years for their proper fruition.

The garden we illustrate here represents the happy medium in point of time, and is a rather

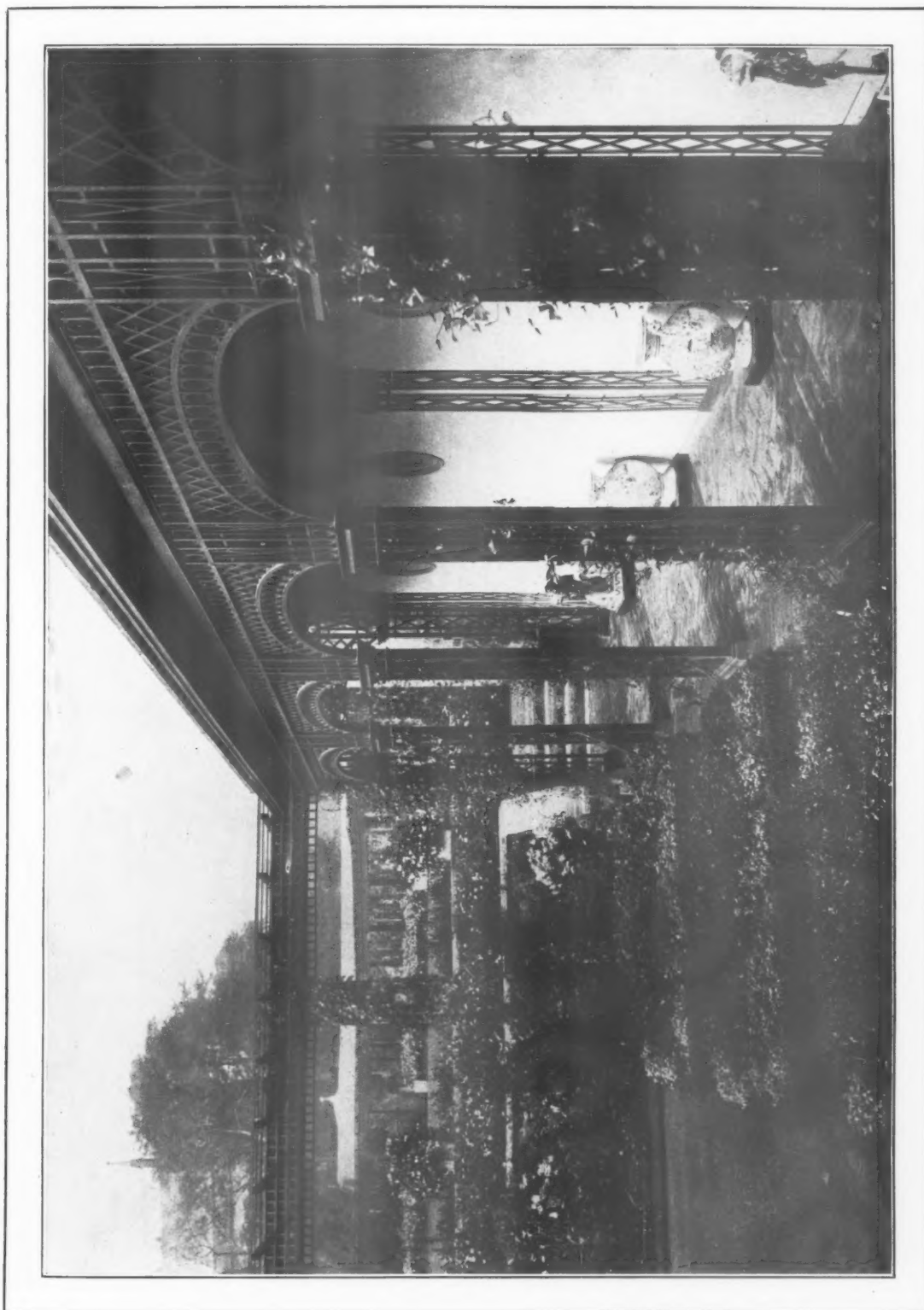


This view taken from the centre of the croquet lawn shows part of the herbaceous border and the steps to the rose garden on the higher level.

HERBACEOUS BORDER AND  
STEPS TO ROSE GARDEN

The Architectural Review

A CITY GARDEN  
IN FIVE MONTHS



The trellis arcade runs by the side of the old sunk garden, which is three steps lower than the terrace. The terrace runs beside the pergola.

NEW TRELLIS COVERED WAY  
FROM THE HOUSE

*January 1910*

remarkable achievement for five months' work. It was designed by Professor Reilly of the School of Architecture, Liverpool University, for Mr. Louis Cappel, and now forms the garden to No. 5, Ullet Road, Liverpool. The original garden was but small; and the considerable addition has been arranged by pulling down a large, late-Victorian house and utilising both the site and materials. The plan of the garden shows very clearly the arrangement of the various parts.

were laid to pave the walks of the rose garden and for steps and copings.

The wooden trellis arcade from the house to the upper garden was an excellent piece of work by Mr. Henesey, of 15, Newington, Liverpool.

That the garden matured so quickly is due to the zeal and care of the nurseryman, Mr. William Rowlands, of Chilwall, who supplied the plants and executed both the building and gardening work. It was his suggestion to use a small-leaved veronica instead of box for edging the beds; it grew very quickly, and when the flowers were clipped off it was difficult to distinguish from ordinary box. Hops and other quick-growing creepers were used to make a show during the first season, while the permanent ones were making a start. Since our views were taken the garden has greatly improved, and has been further embellished by lead statues and other additions. The old rockery beyond the rose garden has been refaced as a rock wall for rock plants.





A CITY GARDEN  
IN FIVE MONTHS



The pergola is built of old bricks and timber from the house pulled down. Beyond it is the croquet lawn, and the terrace walk runs beside it.

A CITY GARDEN  
IN FIVE MONTHS



The rose garden is farthest removed from the house and is the highest part of the garden. The walks are paved with the flagging from the cellar kitchens of the house pulled down. The old rockery seen in the centre of the view has been refaced as a rock wall.

THE ROSE GARDEN

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## A MOORLAND HOME P. MORLEY HORDER, ARCHITECT

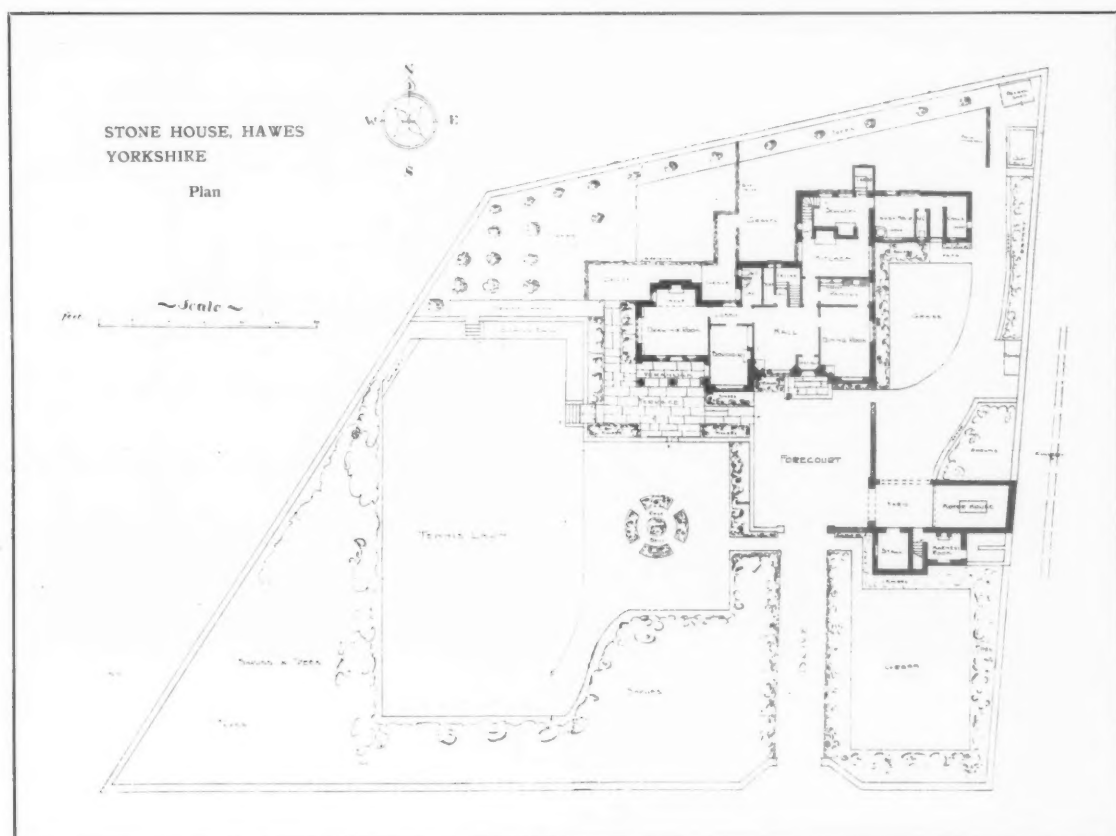


STONE HOUSE has the advantage of a very beautiful if bare site on the moor above Hawes village, and overlooks the celebrated valley of Wensleydale, Yorkshire, which runs on the upper course of the Ure River from Hawes to Bedale. The ground slopes up from the road, and the house is reached by a short straight drive, opening into a square forecourt enclosed from the main gardens by a dwarf wall. On the right of the forecourt is the motor-house and stable, connected with the house by a wall which forms one side of the forecourt, and through which the kitchen entrance is reached. Shrubs and trees have been planted plentifully to screen the gardens and house from the road, and to the south-west of the house a rose garden has been formed and beyond it a tennis lawn, which has necessitated excavation on two sides to get the level. The veranda and terrace are flagged and are five steps above the level of the tennis lawn.

The accommodation on the ground floor com-

prises a large square hall, flanked on one side by the dining-room and on the other by a boudoir. Beyond this, reached by a short lobby, is the drawing-room, which opens on to the terrace. The walls are built of rubble stone, quarried locally, with dressings of West Yorkshire stone to the doors, windows, etc., and the roofs are covered with Yorkshire flags. The local style has been adopted as far as possible. The builder was G. R. Wade, of Wellington Place, Richmond, Yorkshire.

The finish, both inside and out, is very simple. The partition walls are of Frazzi construction, and the floor tiles are by M. Van Straaten & Co., of London. The iron casements and fittings came from W. Smith of London, and the sanitary fittings from J. Bolding & Sons. The special woodwork (chimneypieces, and the oak panelling in the drawing-room) was made by the Garden Crafts, Ltd., of Staveley. Thos. Elsley, Ltd., of London, supplied the door furniture, and the rain-water heads, of lead, were made by the Bromsgrove Guild. The stone slates used on the roofs came from the works of Baynes & Beck of Ripon.



A MOORLAND HOME  
P. MORLEY HORDER, ARCHITECT



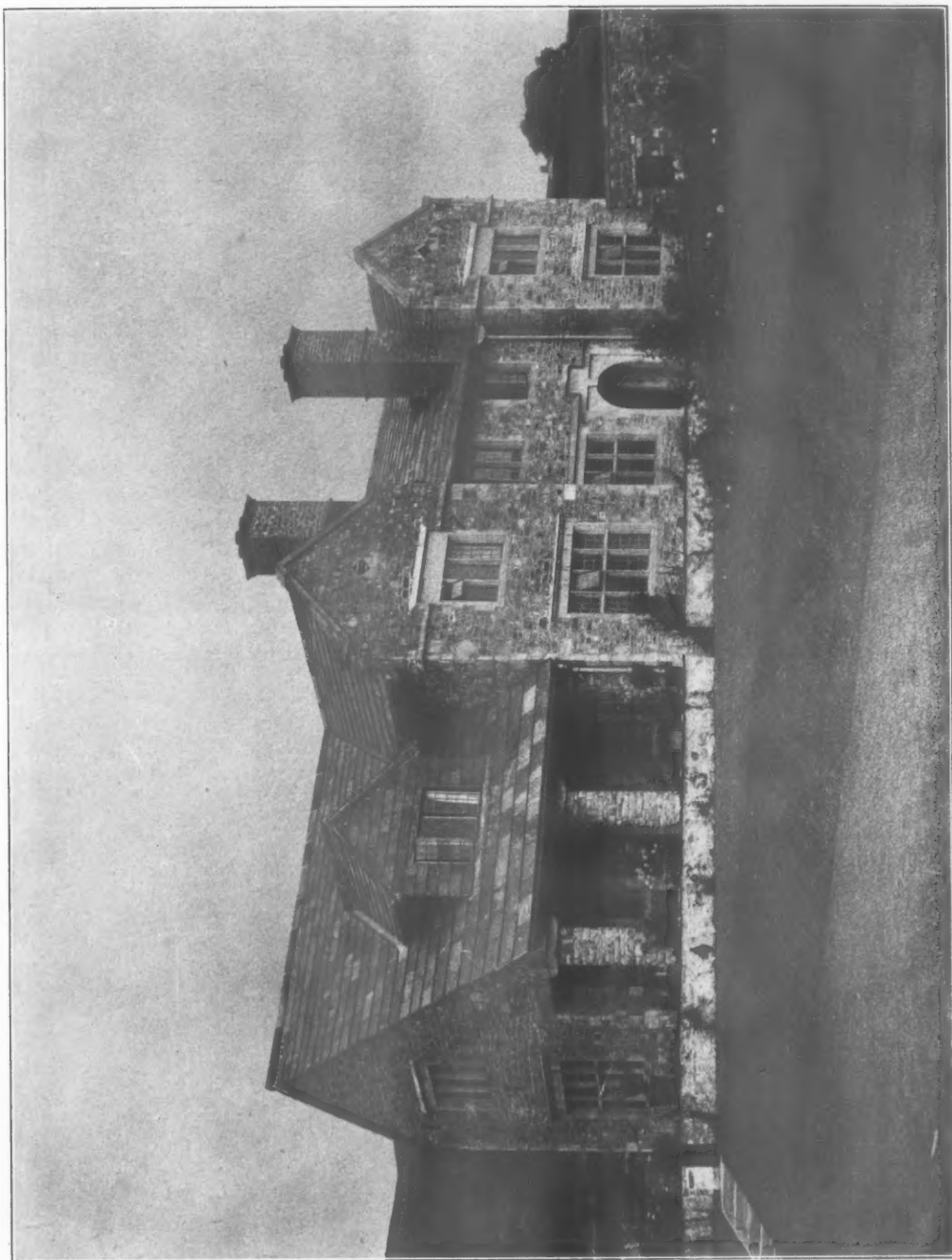
*Photo: F. Sleigh*

The entrance from the road is by means of a straight drive with a square forecourt. On the right is the motor-house and stable. The house, as far as possible, is built in the local Yorkshire style. The kitchen entry is through the connecting wall between the house and stable.

STONE HOUSE  
HAWES, YORKS  
FROM THE ENTRANCE DRIVE



A MOORLAND HOME  
P. MORLEY HORDER, ARCHITECT



*Photo: F. Steigh*

The house is built of rubble, quarried locally, with dressings of West Yorkshire stone. The site is a bare but beautiful one on the moor above Hawes village, and looks down over Wensleydale.

STONE HOUSE, HAWES  
YORKS. VIEW FROM  
THE TENNIS LAWN

*January 1910*

VOL XXVII.—C

A MOORLAND HOME  
P. MORLEY HORDER, ARCHITECT



*Photos: F. Steigh*

The drawing-room is panelled in oak and has a large ingle. The windows look out over the tennis lawn and rose garden, and there is a door opening on to the veranda. The hall, as the rest of the house, is finished quite simply.

STONE HOUSE, HAWES, YORKS  
INGLE IN DRAWING-ROOM  
THE HALL

## AN ARTIST'S STUDIO COTTAGE BARRY PARKER and RAYMOND UNWIN, ARCHITECTS

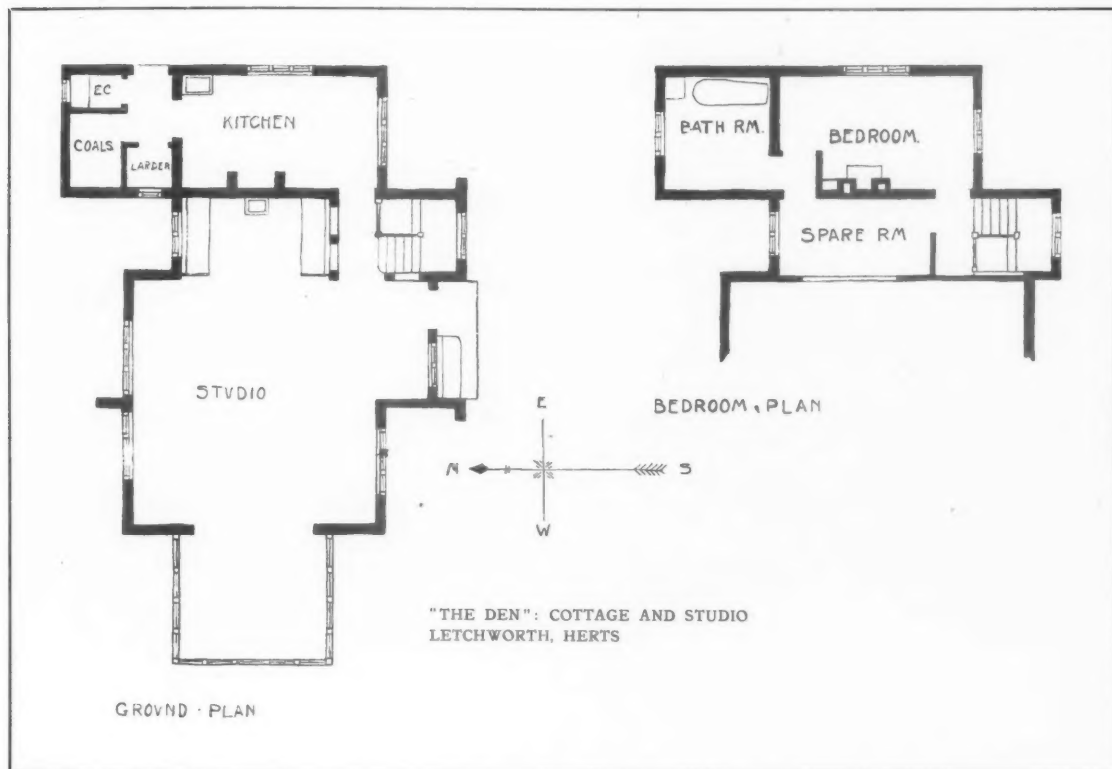
**T**HE DEN," Croft Lane, Letchworth, better known, perhaps, as the Garden City, contains a large studio, bedroom and bathroom attached, spare room and kitchen, etc., and has been built for Mr. C. J. Fox, the landscape painter, from the designs of Barry Parker and Raymond Unwin. The building is most picturesquely situated a long way back from the road in the midst of an old orchard, and stands on the top of a hill, the subsoil being gravel on chalk.

The architects have been able here to employ the artistic beauty of the thatched roof, so generally debarred in most districts by over-stringent by-laws, the thatch in this case being of wheat straw. The walls are built of common Fletton brickwork, rough-casted on the outside, and afterwards whitened. The woodwork both inside and out is stained and protected with Solignum.

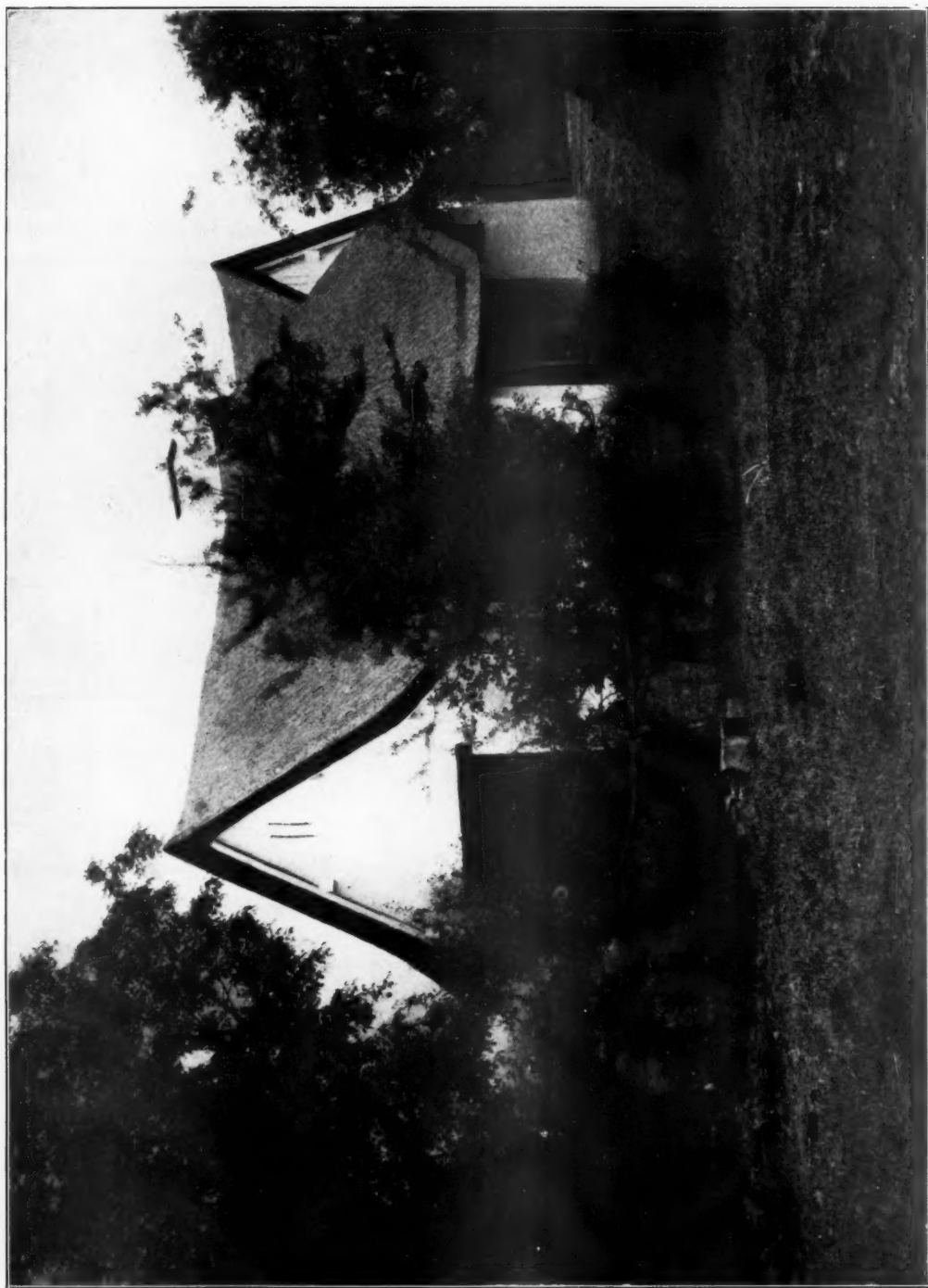
The studio is a large square room extending to

the full height of the cottage, with an open timber roof; the ingle fireplace at one end is one floor in height, and from the spare room above it there is a look-out over the studio below. The main entrance is from a wide open porch, with outside seat, direct into the studio, the staircase being on the right on entering, and a short lobby leading to the kitchen. The chief light to the studio is from large windows on the north side, which command extensive views; there is also a north light to the ingle nook, and two windows to the south side. The large bay window shown on plan at the west end of the studio does not, from the view, appear to have been built.

The builders were J. T. Openshaw & Co., of Letchworth, and W. Barshy of the same place carried out the plumbing and sanitary work. Henry Hope & Sons, of Birmingham, were responsible for the casements, fittings, leaded lights, etc.; and the door furniture, etc., came from C. H. Matthews, of Wolverhampton. In the kitchen the range was supplied by the Carron Co., of Carron, N.B., and some Ruabon tiles were used for the floors.



AN ARTIST'S STUDIO COTTAGE  
BY BARRY PARKER and  
RAYMOND UNWIN, ARCHITECTS



The cottage stands on the top of a hill in the midst of an old orchard, well back from the road; and the large studio window faces out north away from the lane on to an extensive view. The building stands on a subsoil of gravel on chalk.

"THE DEN," CROFT LANE  
LEITCHWORTH, HERTS

The Architectural Review



AN ARTIST'S STUDIO COTTAGE  
BARRY PARKER and  
RAYMOND UNWIN, ARCHITECTS



This view shows the entrance to the Studio Cottage, with the seat in the open porch. The lower window on the right is that of the kitchen; above it is the bedroom window. The walls are built of common brick, rough-cast, and the roof is covered with wheat-straw thatching.

"THE DEN," CROFT LANE  
LEITCHWORTH, HERTS  
*January 1910*

## FURNITURE



**CIRCULAR ENGLISH OAK TABLE.**—In the early part of the seventeenth century, oak was practically the only wood used for the construction of domestic furniture. At this period English oak suitable for the purpose was easily obtainable, and it is largely owing to the durable qualities of this wood that so many pieces of that period are still with us.

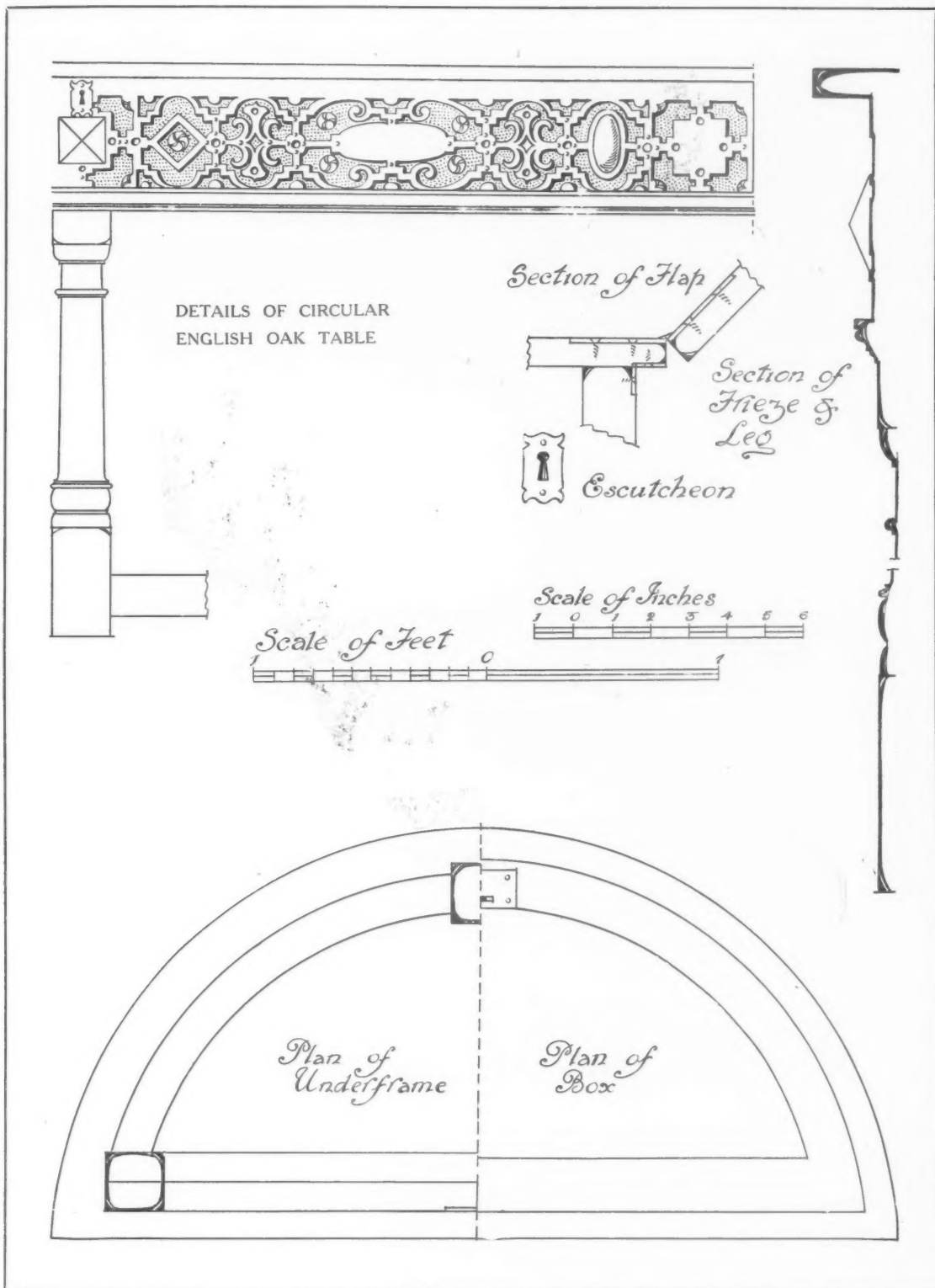
The table illustrated is of the seventeenth century; the top, in two halves, is hinged in the centre and folds over. The half immediately over the carved rail is also hinged to the centre rail of the frame, and lifts up. The frame being filled in with boarding at the bottom, forms a semi-circular box, and is provided with a lock. To support the flap when open a gate has been formed, with half of one of the legs as an upright.

The strapwork carving in low relief on the semi-circular rail is executed in oak about a quarter of an inch in thickness, and bent round, being fixed at the top with nails, and at the bottom edge by a moulding to the constructive rail. The underframing and general workmanship of the whole table has a want of exactness and regularity usually found in work of this period.

Tables with folding tops were in use in the middle of the seventeenth century; other examples have octagonal tops, with turned or spiral legs; all have strong underframing, and the pivoted leg or gate support for the flap, also a small drawer.

An advantage with folding tables was the small space occupied when not in use. These tables were made at a later date with two flaps, one on either side, and with a narrow top fixed to the frame.

*The examples in this series will be taken mainly from museums or private collections. If desired, the Editor will be pleased to give further particulars concerning examples, and arrange for inspection where possible. The examples in the present case are from the Victoria and Albert Museum.*

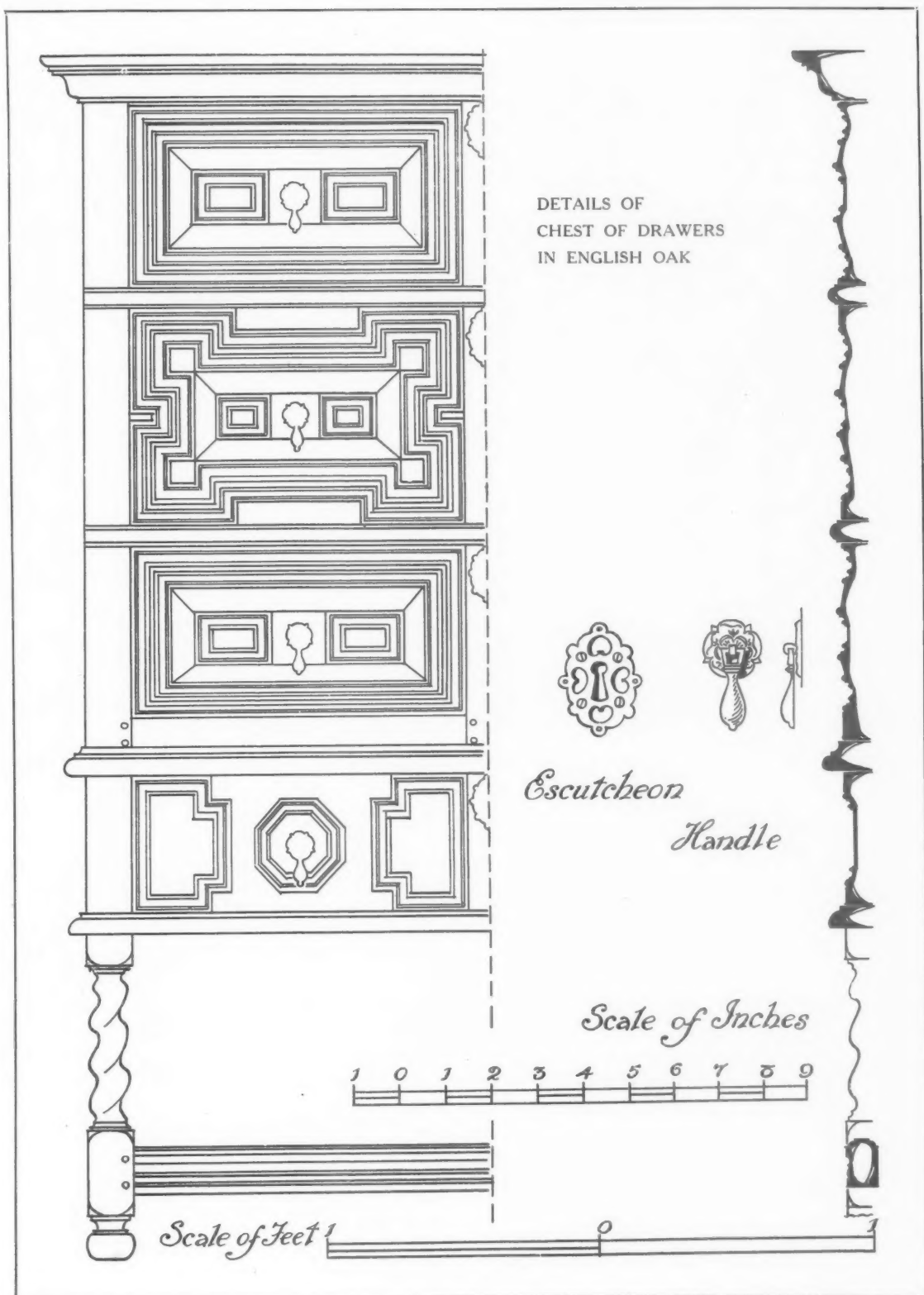




A CHEST OF DRAWERS IN ENGLISH OAK.—The later Renaissance or Jacobean period, so far as woodwork was concerned, relied largely upon mouldings for decorative purposes. The chest of drawers of the late seventeenth century, of which details are given, illustrates how ordinary pieces of furniture were sometimes treated with mouldings. Geometrical and other designs were

used, several patterns being introduced into the one scheme. A variation of this was the split turnings applied in various ways, to further add to the decoration. This chest raised on a frame may be considered as the forerunner of those later chests which, standing two tiers high, were called Tall-boys. A variety of this type, now known as a gentleman's wardrobe, is still in demand.







**WALNUT, VENEERED, DRESSING TABLE.**

—This piece is of Dutch design, period about 1700. Utility has been studied by the introduction of six drawers, two over each leg and two in the centre. The cabriole legs, a conspicuous part of the table, are carved on the knees with husks, on a panel of incised diaper pattern.

The drawer fronts are bordered with a cross banding of walnut, also the top, the latter being formed into a square panel, of which the centre and four corners are inlaid with marquetry. Turned ebony knobs are fitted to the drawers, and ivory escutcheons to the keyholes. The interior work is of oak.

The great change in the style of English furniture, commencing with the reign of William and Mary, 1689, was largely owing to the introduction of Dutch craftsmen and Dutch examples of wood-work. The cabriole leg became almost universal as a support for all kinds of furniture. Marquetry, as in the Dutch pieces, was largely used. Veneering rose to a fine art, no shape being too

difficult for the cabinetmakers of this period to cope with.

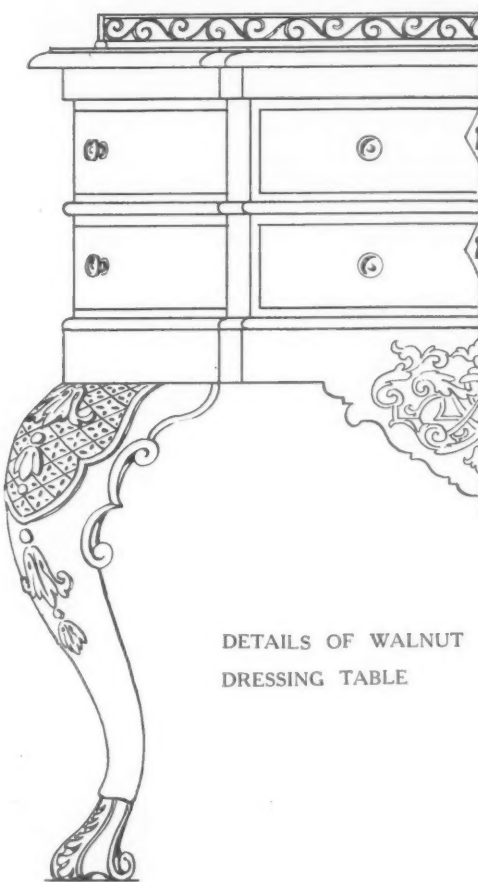
Striking effects were obtained by cross-banding mouldings and all edges that would in the ordinary way exhibit the straight grain of the wood. Drawer fronts and panels, in order to show the grainings of the veneer, would be joined up in various ways.

Where, for support, the cabriole leg was not used, its place was taken by turnings of curious form with stretchers shaped in plan. The furniture of this period is generally known as Queen Anne, although its introduction took place in the previous reign.

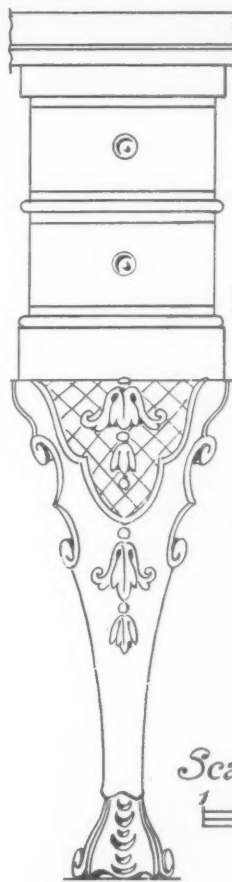
The extensive use of finely-figured wood and marquetry left little necessity for carving, which was confined principally to the cabriole legs, chair-backs, and minor details. The shell, as a motive for the carver, was used in many ways: on the knees of the legs, in the cornices, and also in circular recesses specially arranged for the purpose.



DETAIL OF THE TOP



DETAILS OF WALNUT  
DRESSING TABLE



*Section of  
Drawers*



*Brass Gallery*



*Scale of Inches*



*Scale of Feet*



## THE COMMITTEE FOR THE SURVEY OF THE MEMORIALS OF GREATER LONDON



THE new year opens with a promise of steadily increasing support for the work of the topographical survey of London. Our first duty and pleasure is to record the election to the presidential chair of Lord Curzon of Kedleston, who has most kindly consented to place himself at our head. This is not the first occasion on which Lord Curzon has found time, among his growing responsibilities, to lend us the valued help of his personal influence. Lord Curzon, when in India, took a deep interest in the conservation of the ancient monuments of that great empire, and we are happy to think that the more our hands are strengthened in London—the seat of government—the greater the influence that will be felt, not only in the provinces, but in many an ancient city overseas.

The past year, while it brought an important accession of strength, was not without its losses in the ranks of the members. Friends of the committee will join in general regret at the death of the Marquis of Ripon and of Lord Monkswell, in both of whom the committee loses most keen and sympathetic supporters.

In 1907 we published the second volume of our survey of parishes (which constitutes the main work of our committee), "The Parish of Chelsea,

Part I." This is the tenth book as yet actually issued, although it is numbered 11, owing to the delay which has been experienced in completing "East Acton Manor," our seventh monograph. There was an increase of forty in the number of subscribers to "Chelsea," as compared with the similar list for "Crosby Place," published last year. Several new names have been added also to our "active" roll.

The list of our local secretaries, stationed in different parishes of Greater London, is now almost synonymous with that of our active members. More than half the area within the county of London is already being watched and recorded, and a large number of parishes beyond the boundary are receiving a like attention. It is from our secretaries, and from the co-operation which they are endeavouring to effect with local friends, that we expect a great increase in the total of the year's records. The work done in this way cannot, of course, be immediately published, but it will secure the material before the still rampant raids of demolition take it from us. An interesting revival of the old "Supper of the Watch," instituted in the early days of the committee's activity by Mr. C. R. Ashbee, took place at Guermani's Restaurant, in Soho, on December 15 last. Mr. H. W. Fincham gave us on that occasion a most instructive account of his record work in Clerkenwell.

In conclusion, we must refer to what has been by no means the least important of the results of the year. The negotiations which our committee undertook many years ago with the London County Council with a view towards its co-operation in the work of the survey of London have again been taken up after a lapse of some ten years, and we are happy to say that they promise to lead to important results. Our members have always insisted that this survey was a public work, and we welcome the co-operation of the London County Council, which had already shown itself by no means indifferent to the historic beauties and treasures of London and its neighbourhood.

WALTER H. GODFREY.



CHIMNEYPIECE  
2 RED LION SQUARE, HOLBORN

*Photo: F. W. Reader (Survey Committee)*



## BOOKS

### W. R. LETHABY ON WEAVER'S "ENGLISH LEADWORK"

*English Leadwork: Its Art and History.* By Lawrence Weaver, F.S.A. Large quarto. pp. xv, 268. 441 Illustrations. Price 25s. nett. London: B. T. Batsford, 94, High Holborn.



THIS large quarto, admirably produced by Mr. Batsford, gives a wonderfully complete account of ornamental plumbing in England from the days of Roman occupation to our own. The illustrations are for the most part photographic, and large and clear, so that they are accurate records of the works sympathetically described in the text. So nearly must the finer examples of leadwork be all included in this comprehensive work, that it almost has the finality and authority of a catalogue, and this without the dryness of the catalogue method. The work can never be done again with such thoroughness, and it must remain the standard work on the subject.

Ancient work is treated in twelve chapters on Fonts, Rainwater Heads, Cisterns, Spires, Domes, Lanterns, Portrait-statues and lead figures generally, Vases, Coffins, and other objects. These are followed by a section on modern work, and then a full bibliography.

In the chapter devoted to lead fonts, every example in England, except four repetitions, is illus-



This, the most interesting of English lead fonts, has reliefs of the twelve labours of the year. The panels here shown represent those from May to August.

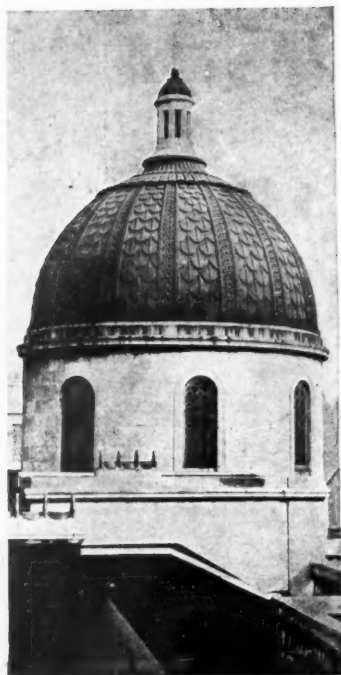
FONT AT BROOKLAND, ROMNEY MARSH  
(From "English Leadwork")



This graceful figure surmounts the circular-domed Butter Cross at Swaffham.

CERES  
(From "English Leadwork")

trated. As Mr. Weaver says, the most interesting of all these is the font at Brookland, Romney Marsh, which is ornamented with reliefs of the twelve labours of the year with their appropriate Zodiacal signs. This has no companion in England, but in Northern France there is a font decorated with a similar series of months, which seem to have been cast from the same "patterns." This font at Saint-Evrault-le-Montfort (Orne) is considerably larger than that of Brookland; it has large panels containing figures of the evangelists, which interrupt at four points a double band of the month and Zodiac panels. There are thirty-two "months" altogether, all of the twelve subjects being repeated twice and others three or four times. "It is easy to see that the models which served to make the mould carried two months each; they seem to have been subjected to much rehandling." On three of the panels the subject is interrupted at the bottom by a blank semi-circular patch which intrudes on it. All this is exactly repeated on the Brookland font, and as it is found at what is practically a landing-place for ships from Normandy this beautiful work must be regarded as an importation. There is a great number of lead fonts, late and early, in France, and judging from the collection in the Rouen Museum, especially in Normandy. De Caumont illustrates in a later



This dome, built as late as 1839 by Wilkins, is covered with lead in imitation of a bronze scale roof. It is interesting, though it fails in the right treatment of a lead roof.

DOMES OF THE NATIONAL GALLERY, LONDON  
(From "English Leadwork")

section of his "Abdaire" a beautiful fifteenth-century font at Mesnil Mauger, in Calvados; there are others in the museum at Amiens, and the Cluny; see also Viollet-le-Duc ("Fonts") and the Catalogue of the late Retrospective Exhibition at Paris.

A twelfth-century font at Berneuil, figured by V. le Duc, is similar in design to the Gloucestershire examples in having figures and foliage filling alternate panels—compare also that just described at Saint-Evrault—and it is possible that a prototype of the Gloucestershire series was also imported. Mr. Weaver's Fig. 17 of the font at Brundall may also be compared with the French font or circular vessel at South Kensington, which is decorated with narrow strips of low-relief foliage applied just in the same way, sometimes in short vertical lengths, or, again, as continuous horizontal bands. Altogether, a strong presumption for the importation of lead fonts and, possibly, coffins in the twelfth and thirteenth centuries must be admitted. I remember noting some years ago in Dr. J. Horace Round's Calendar of French documents relating to English History an entry regarding the manufacture and, I think, export of objects in lead from Normandy (c. 1200?). On the other hand, that a series of six Gloucestershire fonts should be all alike seems to show that they must have come from Gloucester itself, which was a

famous bell-founding centre. As Mr. Weaver remarks, if there are now six remaining, probably there were once many more.

The two fonts at Pyecome and Edburton must have come from one shop about 1200. These are in Sussex, and quite lately some elaborately ornamented coffins, perhaps a year or two earlier, have been found at Tortington Priory, also, I think, in the same county. When we consider how water-carriage was preferred to land-haulage in the Middle Ages, and how much stone from Caen was continually coming over, I am inclined to suppose that these and other works earlier than the loss of Normandy had their origin in that country.

The two fonts at Long Wittenham and Warborough, not distant from one another, also had a common origin. The ornamentation of these



This pipe is a particularly beautiful specimen. The head, dated 1698, is about a century later, and not so good.

RAINWATER PIPE, BRAMHALL

(From "English Leadwork")

(which, not having seen, I once called Norman by following somebody else) is early thirteenth-century work, and may be compared with the Temple coffins, also with the Wychling font. These might be importations, or they might come from a London shop.

The Barnetby-le-Wold font, which Mr. Weaver says has lately been rescued from the mean office of being a whitewash tub, must be one of the earliest, if not the earliest, of the whole series, and, moreover, it is very beautiful. It is a curious country where there can be such derelict antiquities which would fetch much money from museum collectors.

The small circular cistern in the British Museum (Fig. 125) cannot, I think, be Italian, as Mr. Weaver suggests. Some years ago I drew it rather carefully, and came to the conclusion that it was probably French work of about 1300. The

ornamentation consists of narrow bands of meandering foliage and other bands made up of repeated groups of a lion and a griffon on either side of a tree. Compare it with a font at Lombrez (Gers), figured by Viollet le Duc, where a tree and beast unit, often repeated, seems to be an almost identical design.

The section on pipe-heads is as full as the others, and comprises a wonderful collection. The only ones that I can think of which are not included are three or four which are, or were, in the Architectural Museum in Tufton Street. And this reminds me that there are some fine large heads, dated 1721, which were removed many years ago from the north transept of Westminster Abbey, preserved in its triforium.

The beautiful pipe-head at Poundisford Park seems, as Mr. Weaver remarks, to be mediæval. It is associated with a gutter, side pipes, and cistern which are much later in style, and may be probably part of a later arrangement. The head with angle turrets, dated 1649, at Durham Castle, with which Mr. Weaver properly compares it, may very well be a survival, as being there appropriate to its place. Altogether it seems to me possible that the Poundisford example is the earliest head known. On the other hand the head from Hampton Court, with the initials H.R., seems to be much later in style than these initials and the date on it would suggest. It looks like a head of Wren's time which has borrowed these details.

The most beautiful down-pipe in England seems to have been that torn down from a cottage at Bramhall within the last few years. It is a mercy that Mr. Weaver was able to rediscover it in a builder's yard. What is to become of it now? <sup>1</sup>

The section on cisterns is not less representative, and again I know of no others worth mentioning except several which have lately been set out at the orangery and sunk garden at Kensington Palace. The large number of illustrations given allows of our tracing back the typical interlacing rib style of decoration to Jacobean panel-work. See Figs. 143 and 144, dated 1685, and then compare them with a cistern dated 1714 (Fig. 151), which must be a survival of a pattern a century older. It shows how the Jacobean



The gutter, with ornamental edge, is notable. The "Castle" treatment of the head resembles that of one at Durham, and is probably of the same date, 1649.

RAINWATER HEAD, POUNDISFORD PARK

(From "English Leadwork")

January 1910

<sup>1</sup> We believe that it is now in a museum.—THE EDITOR.

## BOOKS

panelling in turn derived from Elizabethan cartouche work. The reliefs of the Four Seasons on p. 85 are extremely well-designed sculptures, the figure of Winter especially is masterly. Two of the Seasons occur on the East Grinstead cistern, dated 1750; another, I believe, is at Ely House, Dover Street. The models were, I should think, of French origin.

The section on spires seems to be quite exhaustive. The excellent photograph given of the twisted Chesterfield spire suggests that it was actually built in a wreathed form, a form which may be compared with twisted chimneys. The dome of the National Gallery looks singularly well in the excellent photograph taken from a height (Fig. 235). It shows that the design was founded on a study of the monument of Lysicrates. Like the whole of Wilkins's work, the National Gallery is most scholarly and refined. Now that Newgate is gone it probably stands next after Somerset House amongst the public buildings of London. One occasionally hears talk of the need for "improving" this beautiful and quiet building, but I hope it will last out my time. The difference between the age which led up to the production of such buildings and our own age is suggested by the view of London, 1767, given by Mr. Weaver, which shows the many shapely steeples grouped around St. Paul's while it was still an ordered city. This view, indeed, makes one's heart burn within one.

On page 144 is a description of the romantic fountain which once stood in the court at Windsor. For this Mr. Weaver refers to Norden's view, but I think there is another drawing extant which shows the fountain to a larger scale in connection with the water supply of the castle. A fine French fountain of lead is at Albi (see Bulletin Mon. 1896).

The article on lead portrait-statues is full of new matter. Roubillac's statue of Sir John Cass is surprisingly good. Is it not, indeed, the finest erect portrait-statue in England? Mr. Weaver refers with some doubt to the record that it, like many other lead statues, was painted in colours. If he will inspect the painted bust now in the National Portrait Gallery (in this case terra-cotta, I believe), he will, I hope, be confirmed in favour of painting. In truth, lead, it must be admitted, has rather a poor surface, and statues seem to call for either painting or gilding. A portrait bust of Henry IV of France in the South Kensington Museum, of which the gilding is partly rubbed off, is most beautiful and satisfactory in colour and surface.

A large collection of garden and decorative statues follows. Perhaps the Amazon is the prettiest of all these, but the Fame is an excel-

lent garden statue, and there is a good river-god at Parham. Some of the animal figures are excellent and charming; for instance, a stag, boar, and greyhound. A full-sized cow, swishing its tail, is almost too strong meat for "the likes of me." A set of gilt gods in the cupola room at Kensington Palace seem to have escaped Mr. Weaver's remarkable faculty for discovery. On the other hand, it is a surprise to me to find that the graceful caryatides in Park Lane are of lead.

Books of this sort, which bring together a large number of examples of all kinds, allowing us to profit by the experience of the past, are certainly most valuable. Classification by material where one material can be isolated as in a book is for practical purposes much to be preferred to classification by styles; it is one step away from the merely historic point of view.

W. R. LETHABY.

## PALLADIAN HOMES.

*In English Homes. Vol. III. Depicted from photographs taken by Charles Latham, the letterpress edited and an introduction written by H. Avray Tipping, M.A., F.S.A. 16 in. by 11 in. pp. 443. Profusely illustrated. £2 2s. nett. London: Country Life Ltd., Tavistock Street, Covent Garden, W.C.*



THE issue of books which are concerned to educate the public in the history of English architecture goes on apace. The growth of a wide (if albeit a somewhat superficial) knowledge is undoubted, and there is no greater proof of its reality than in the constantly increasing seriousness of the books which the public likes and buys. In this educative work *Country Life* plays no small part, and this handsome volume, containing forty-one monographs which describe as many great English homes, is proof ample enough of the excellent pabulum with which that paper serves its readers. To point out that the substance of the descriptions ranges over the wide fields of local and family history as well as of architecture is only to say that the publishers understand their public, and season the dish with apt anecdote, "wise saws, and ancient instances." The happy fact remains that the appreciation of architecture is fostered and made intelligent. The volume under review is the third of its series, and the houses illustrated are chiefly of the Palladian period. While each is separately described, the lesson which they teach as a whole is neatly gathered up and lucidly presented in the very admirable introduction written by Mr. H. Avray Tipping. Though his purpose is to instruct





STOKE EDITH: THE STAIRCASE (From "*In English Homes*," Vol. III)

January 1910

VOL. XXVII—D

## BOOKS

the cultivated amateur, his pages will be none the less informing to the architect, for he gives us a compact and eloquent review in small compass of the brilliant story of the domestic work of the seventeenth and eighteenth centuries. As for the illustrations it is enough at this date to note that they are from Mr. Charles Latham's photographs, which is only another way of saying that technically and pictorially they could not be bettered. Where the feast is so rich it is hard to single out houses for special mention, but a word must be given to Tredegar Park. Welshmen, claiming Inigo Jones as a compatriot, have for over a hundred years claimed Tredegar as his work, but without any evidence documentary or internal. Mr. Tipping seems to lean to an attribution to John Webb, but here again the theory is unsupported, though there is a tradition that Webb worked in the neighbourhood. It is easy to make too much of Webb's importance. Though in fact he did work of great beauty, and cannot be omitted from the list of the great ones of his day, it is fairly clear that there would have been no Webb without an Inigo Jones on whose portfolios he could draw. The doorway into the hall at Tredegar is a sumptuous piece of work, but too little restrained to show much evidence of Inigo Jones's influence, and more obviously related to frankly Jacobean feeling. The staircase is of the rich scroll type which was brought to a higher pitch of refinement and delicate craftsmanship at Tyttenhanger and Sudbury Hall. The many great pictures of Grinling Gibbons's work at Petworth Badminton tempt one to linger; but space fails us, and we can only once more commend a volume which is an infinite credit not only to author, photographer, and publishers, but also to the public, whose taste it at once recognises and stimulates.

## A CATALOGUE OF ARCHITECTURAL BOOKS

*A Classified Catalogue of the Works on Architecture and the Allied Arts in the Principal Libraries of Manchester and Salford, with alphabetical author-list and subject-index. Edited for the Joint Architectural Committee of Manchester by Henry Guppy, M.A., Librarian of the John Rylands Library, and Guthrie Vine, M.A., Sub-Librarian of the John Rylands Library. pp. xxv, 310. Price 3s. 6d. nett, or interleaved 4s. 6d. nett. Manchester: At the University Press. London: B. T. Batsford, and Sherratt & Hughes. 1909.*

To all engaged in scientific or technical inquiries, to professional men, and to others engaged in industry and commerce, and to those interested in the history of architecture, compilations of the kind indicated would be of the greatest value, and make the various libraries of much more service.

Whilst the catalogue in question refers to books in the chief libraries of this city and district, it is obvious that a great service would be rendered if the example were followed in other cities. The present catalogue has been carefully compiled by Mr. Guppy and Mr. Vine, and may be regarded as the harbinger of a movement which will result in the preparation of similar compilations in other departments of art and science of the books to be found in the public and other libraries in that city and neighbourhood. We hope it is also a forerunner of a more extended movement whereby all the great libraries will issue similar volumes.

To anyone who has had occasion to seek among books and who knows the great loss of time entailed in hunting through catalogues scattered in many different libraries, volumes such as the present would prove a veritable boon. It has been arranged on the Dewey system after very careful consideration—as being the clearest and most easily understood by the uninitiated.

In addition to the catalogue proper, an index of names or author-list and a subject-index close the volume. So far as we have been able to judge, the work is accurate, and the authors are to be commended as the pioneers of what we think must be a boon to all students.

## A BUDGET OF BOOKS FOR THE ANTIQUARY

- (1) *Devon Church Antiquities. By John Stabb. 8½ in. by 5½ in. pp. xii, 152. Illustrations 138. 6s. nett. London: Simpkin, Marshall, Hamilton, Kent & Co., Ltd., 4 Stationers' Hall Court, E.C.*
- (2) *Black Tournai Fonts in England. By Cecil H. Eder. 11 in. by 8½ in. pp. 32. Illustrations 23. 5s. nett. London: Elliot Stock, 62 Paternoster Row, E.C.*
- (3) *Liverpool Committee for Excavation and Research in Wales and the Marches First Annual Report, 1908. pp. 86. Plates 16. Issued to Subscribers. The University Press of Liverpool.*

(1) The merit of Mr. Stabb's book on Devon Churches lies chiefly in the photographs, which are well above the average, and show some architectural beauties which are unfamiliar to us. The letterpress consists of simple notes to describe the pictures, and forms with them a very handy ecclesiologist's guide book to Devon.

(2) The seven fonts which came to England from Tournai in Belgium (the best known of which are those in Winchester and Lincoln Cathedrals) are an ideal subject for a monograph which gets the scattered researches of others between the covers of one book. Mr. Eden has done his work neatly, and his photographs are good.

(3) It is an encouraging sign of the times that even a modern university like that of Liverpool has a vigorous archaeological school. It forms the centre for the Liverpool Committee which has charged itself with organising excavation and research in Wales, in conjunction with the University of Wales and all the local archaeological societies. Its first report shows that the Committee is past the preliminary stage and is already attacking the work itself. The Roman occupation of Wales will form an important section of the Committee's labours, and it is already in contemplation to compile a Welsh "Monasticon." The movement is under earnest and capable direction, and we wish it the success which must follow solid and well-organised work.

# TOWN-PLANNING AND HOUSING.

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# THOMAS ADAMS ON THE HOUSING AND TOWN PLANNING ACT, 1909. I



THE four parts of the Housing and Town Planning Act deal with—

1. Housing of the Working Classes.
2. Town Planning.
3. County Medical Officers, County Public Health and Housing Committees, &c.
4. Supplemental. Provisions as to Commons, Open Spaces, and Land in the Neighbourhood of Royal Palaces or Parks.

## PART I. (HOUSING)

The first part deals with questions of Housing that have from time to time been the subject of previous Acts of Parliament, and contains amplifications of existing enactments dealing with Public Health and Housing. The provisions of the Act in these respects give a reality to much of previous housing legislation in respects in which it was either unworkable or lacking the driving force of central control over local administration. It strengthens the administrative powers of the Local Government Board, as well as those of local authorities. It provides cheaper money to be lent for longer periods either to local authorities or public utility societies, and to some extent it simplifies and cheapens the procedure for the compulsory purchase of land. It also makes good certain deficiencies in previous Housing Acts, particularly in regard to procedure in connection with closing orders and amendments in respect to improvement and reconstruction schemes.

## PART II. (TOWN PLANNING)

The first section of Part II of the Act (Section 54) provides for town-planning schemes with regard to any land in course of development, or which appears likely to be used for building purposes, with the general object of—

1. Securing proper sanitary conditions.
2. Securing amenity and convenience in connection with the laying out and use of the land and of any neighbouring lands.

1. *Proper Sanitary Conditions.*—These may be understood to be the conditions usually required to be carried out under the Public Health and Housing Acts, and under the by-laws in force in the various districts concerned. So far, these by-laws have been principally applicable to the width and formation of roads, questions of drainage, water supply, &c., but it has not been possible for local authorities to insist upon any conditions

which have in view the future development of the land, or the development of any neighbouring lands. No doubt by-laws will be altered and strengthened to make it possible for local authorities to provide for the larger powers contained in this Act, and provision is made for this purpose.

The factors that secure proper sanitary conditions have also some relation to the "amenity and convenience in connection with the laying out and the use of the land." Few authorities, however, would interpret "sanitary conditions" as involving such things as the limitation of the number of houses to each acre, preservation of natural features or other amenities, or the exercise of foresight in regard to traffic conveniences of the future. It is well, therefore, that one of the objects of the Act is to do more than merely to secure what may be technically called "proper sanitary conditions."

2. *Securing amenity and convenience in connection with the laying out or use of the land, or any neighbouring lands,* is an object which, if properly interpreted, will lead to much useful work. Considering the extent to which this general object of the Act rests at the basis of town-planning schemes, one is led to hope that local authorities and the Local Government Board will interpret this clause of the Act in a generous way. Provision is made in the Act (Section 58 (3)) for authorities to receive one-half of any increased value which a scheme may be estimated to give to the land included, and if proper consideration is given to the preparation of town-planning schemes they would in nearly all cases appreciate and not depreciate the value of property affected by them. It is generally agreed that the old method of crowding houses on the land without any consideration for the health of the community, and the destruction of natural features such as trees, which might with no extra expense be preserved in roads and gardens, has been discredited from a business point of view as depreciating the value of residential property.

## TOWN-PLANNING SCHEMES

A town-planning scheme may be prepared by a local authority with reference to any land within or in the neighbourhood of their area. Land already built upon may be brought into the scheme if it is thought desirable, and buildings thereon may be demolished or altered.

A scheme may also include (Section 54, subsec. 7) land likely to be used as, or for the purpose of providing, open spaces, roads, streets, parks,



pleasure or recreation grounds. It will involve the consideration of roads and streets not only from the point of view of the sites immediately served by them, but also from the point of view of their ultimate destination, the future needs of traffic, and the general public convenience. Questions of drainage and water supply will follow that of road-making as a natural course.

#### PREPARATION AND APPROVAL OF SCHEMES

Under Section 54, sub-sec. 2, the initiative for preparing a scheme rests either with the local authority or the owners of land acting in co-operation with the local authority. Before preparing a scheme of its own, or adopting a scheme proposed by owners of land, the consent of the Local Government Board must be obtained, and they must be satisfied that there is a *prima-facie* case for making the scheme. This scheme may even include land already built upon, or land "not likely to be used for building purposes" (sub-sec. 3). Such land may be included with the authority of the Board, and buildings may be demolished or altered for the purpose. The Board, whose sanction is necessary before the scheme can have effect given to it, may insist on any modifications or conditions (sub-sec. 4).

This is necessary both from the point of view of making purely local schemes to conform to what may be described as county or national requirements, and in order to obtain that central architectural and expert supervision which the smaller authorities will be unable to employ, but which the Local Government Board will no doubt have at its command.

No Provisional Order or Private Act of Parliament is necessary, and the procedure is simple. If, however, any interested person or authority raises a formal objection to any scheme the draft of the Local Government Board Order shall be laid before each House of Parliament for thirty days, and if either of the Houses objects no further proceedings can be taken (sub-sec. 4). If no objection is raised the issue of the order giving the approval of the Board will give effect to the scheme as if it were enacted in the Act (sub-sec. 5), but it may be afterwards varied or revoked in favour of a subsequent scheme, or if satisfactory reasons are given it may be revoked altogether (sub-sec. 6).

#### GENERAL PROVISIONS

In view of the responsible position occupied by the Local Government Board it is very desirable that the fullest possible instructions and informa-

tion should be supplied to the local authorities. The Board is empowered (Section 55) to prescribe a set of general provisions for "carrying out the general objects of town-planning schemes." These provisions will be probably in the form of an amplification of the by-laws. They will not refer to procedure, which is specially dealt with under Section 56. The Act very properly provides for having separate sets of these general provisions adapted for areas of different character. Those who have experienced the unsatisfactory results of having a rigid set of by-laws, applicable to districts of very varied character, will appreciate the desirability of this provision. The special matters to be dealt with in these provisions are summarised in the fourth schedule of the Act, and include streets, roads, &c., stopping up and diversion of existing highways; buildings, public and private; open spaces, preservation of objects of interest, sewerage, lighting, water supply, extinction or variation of rights of way, &c., dealing with land, power of entry and inspection, power to alter or remove destructive work, power of authority to make agreements and co-operate with owners, and owners with one another, &c., &c.

Under Section 64 these general provisions must be laid before Parliament, and they shall become statutory rules under the Act.

#### SPECIAL PROVISIONS

Special provisions (Section 55 (2)) shall be inserted in each scheme to provide for the following or other matters:—

1. Definition of area to which the scheme is to apply.
2. Definition of authority responsible.
3. Providing for matters dealt with by, and otherwise supplementing, excluding, or varying the general provisions, or dealing with special contingencies or circumstances not provided for.
4. Suspending so far as necessary any statutory enactments, by-laws, or regulations or other provisions under whatever authority made.

#### HOW THE ACT AFFECTS EXISTING BY-LAWS

It will be observed that instead of town-planning schemes being subject to existing by-laws and regulations, these by-laws have to be made subservient to the town-planning schemes. Much of the benefit to be obtained under the Act will be in enabling authorities to vary the by-laws in accordance with special circumstances. There is no further reference to by-laws in this part of the Act; but Section 44 of the first part of the Act, which gives the Local Government Board power to revoke unreasonable

Town Planning and  
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THE HOUSING AND TOWN  
PLANNING ACT, 1909

by-laws, has an important bearing on town-planning schemes :

"If the Local Government Board," it says, "are satisfied, by local inquiry or otherwise, that the erection of dwellings for the working classes within any borough, urban or rural district, is unreasonably impeded in consequence of any by-laws with respect to new streets or buildings in force therein, the Board may require the local authority to revoke such by-laws or to make such new by-laws as the Board may consider necessary for the removal of the impediment. If the local authority do not within three months after such requisition comply therewith, the Board may themselves revoke such by-laws, and make such new by-laws as they may consider necessary for the removal of the impediment, and such new by-laws shall have effect as if they had been duly made by the local authority and confirmed by the Board."

By-laws at present in force do not allow for the fact that the arbitrary division of the country into Urban and Rural districts is misleading. An "Urban district" may be almost purely rural and a "Rural district" may have within its boundaries a population of thousands concentrated in a town or large village. By-laws cannot, therefore, be suitably and fairly prescribed for "Urban" and "Rural" districts as such. Those for both districts should be capable of different interpretations, according to three clearly specified sets of circumstances or conditions. The local authority should have power to apply the same by-law in different ways, or to adopt one of several alternative by-laws in such cases as the following :—

(a) The area of any district which has grown up prior to the by-law period.

(b) The suburbs of towns and villages or any area of vacant land within their boundaries which come within the definition of the Town Planning Act, as "land likely to be used for building purposes." By-laws should not only prevent bad sanitation, they should encourage sanitary well-doers. On new building areas, the man who erects, say, ten houses to each acre, should have some concession given to him as compared with the man who erects, say, thirty to forty houses to each acre.

(c) The purely rural parts of urban and rural districts which are likely to remain agricultural.

It is needless to say that the suggestion is not that by-laws should be capable of different interpretation by local authorities or surveyors. They should be capable of a certain elasticity, but this should be subject to clearly specified conditions attached to the by-law, outside of which no departure can be made or discretionary power exercised. Any such departure should only be possible in the direction of encouraging more healthy conditions, particularly in regard to the provision of air space. For instance, any permission to reduce the width of a non-traffic street should be subject to the authority getting *quid pro quo* in the form of a wider street where required for a main

thoroughfare or additional open spaces for children's playgrounds or general recreation. Of course, where 24 ft. streets are permitted the minimum distance between the building lines should still exceed 36 feet, and should in fact not be less than 60 feet. The question of curtilage round the houses should not be determined by the faulty method of basing it on the width of streets or a minimum of paving at the backs of the houses, but by the determination of the building line and the limitation of the number of houses to be erected to each acre. It will be observed from sub-section 59 that for the first time in an Act of Parliament provision is made for limiting the number of buildings that can be erected on any acre of land according to what the Local Government Board consider as reasonable, having regard to the nature and situation of the land. Undoubtedly, one of the chief causes of unhealthy conditions and overcrowding is the extent to which new houses are being closely packed together on newly-developed land. If, however, there is to be any considerable limitation of this kind, provision must be made for cheapening the cost of land development. By-laws must therefore be made sufficiently elastic to provide for this. Where roads are constructed solely for the domestic requirements of the houses, they should be limited in width to the needs of these houses. This is especially so where large gardens or open spaces are provided. On the other hand, where through thoroughfares have to be constructed they should be more adequate than at present; but the cost of enlargement beyond a certain minimum width should be met by the community as a whole, except in so far as it can be met by compensation from the owners whose property may be improved by their construction.

We thus see that the Town Planning Act will not necessarily increase the expense of development, but rather the reverse.

#### SUSPENSION OF STATUTORY ENACTMENTS

In cases where the suspension of statutory enactments is considered necessary Parliamentary approval must be obtained.

#### RESPONSIBILITY WHERE LAND IS IN DIFFERENT DISTRICTS

Where the land is in the area of more than one local authority, one authority may be responsible for the scheme, or a joint representative body may be constituted for the purpose. In London County the County Council shall be the responsible body (Section 55 (3)).

(To be concluded)

## D. BARCLAY NIVEN ON A ZONE SCHEME FOR LONDON



ALTHOUGH much has been done of recent years to improve traffic conditions in London by means of electric tramways, electric railways, the improvements in road surfaces, and better regulation of the street traffic, it needs but a cursory examination of the map of London to show the apparent hopelessness of producing anything in the shape of order and system under the present arrangement of its streets.

### PRESENT CONDITIONS

The futility of Town Planning in London, and the ever-growing tendency to increase the traffic through its heart, may be clearly demonstrated by looking at the map embodied in the report of the London Traffic Branch of the Board of Trade, which indicates the recent improvement schemes which have been carried out by the London County Council at a cost of many millions. Excellent as these are in themselves, they are but detached and spasmodic undertakings forced by circumstances, without relationship, and having only a local value.

The congestion of traffic is increasing every day, not only in the centre of London, but in the centres of the different towns and villages which have been absorbed by it, and which constitute "Greater London." The advent of motor traction in the streets, and the development of the immediate suburbs, consequent on the extension of electric trams and railways, but intensifies the difficulty and the need for remedial measures.

Various proposals of far-reaching pretensions which have been put forward for new streets through the congested centres have usually fallen through because of the prohibitive value of the property affected; it remains to be considered whether a vast improvement cannot be made by attacking the problem from the circumference, where land is still to be had at a reasonable rate.

To anyone attempting to proceed from one outlying district to another, the unfortunate fact becomes very apparent, that all roads lead to London, and that it is, as a general rule, necessary to get into London in order merely to get out of it. This has a very important bearing on the traffic problem, resulting as it does in a large volume of traffic not destined for London at all passing through the already over-congested centres. In many Continental towns where similar difficulties

have arisen, the trouble has been overcome by pulling down the mediæval walls and fortifications, and thereby gaining a wide circumferential space, sufficient for Boulevards, Parkway, or Public Gardens. But London has so immensely outgrown its mediæval limits that one must go, approximately, ten miles out, to find a zone sufficiently clear for any such purpose.

### A RING ROAD

To form a ring road for London would inaugurate a bold suburban development and would undoubtedly relieve the central thoroughfares, as all through traffic, which at present traverses the centre of London, would then pass to its destination by the zone thoroughfare.

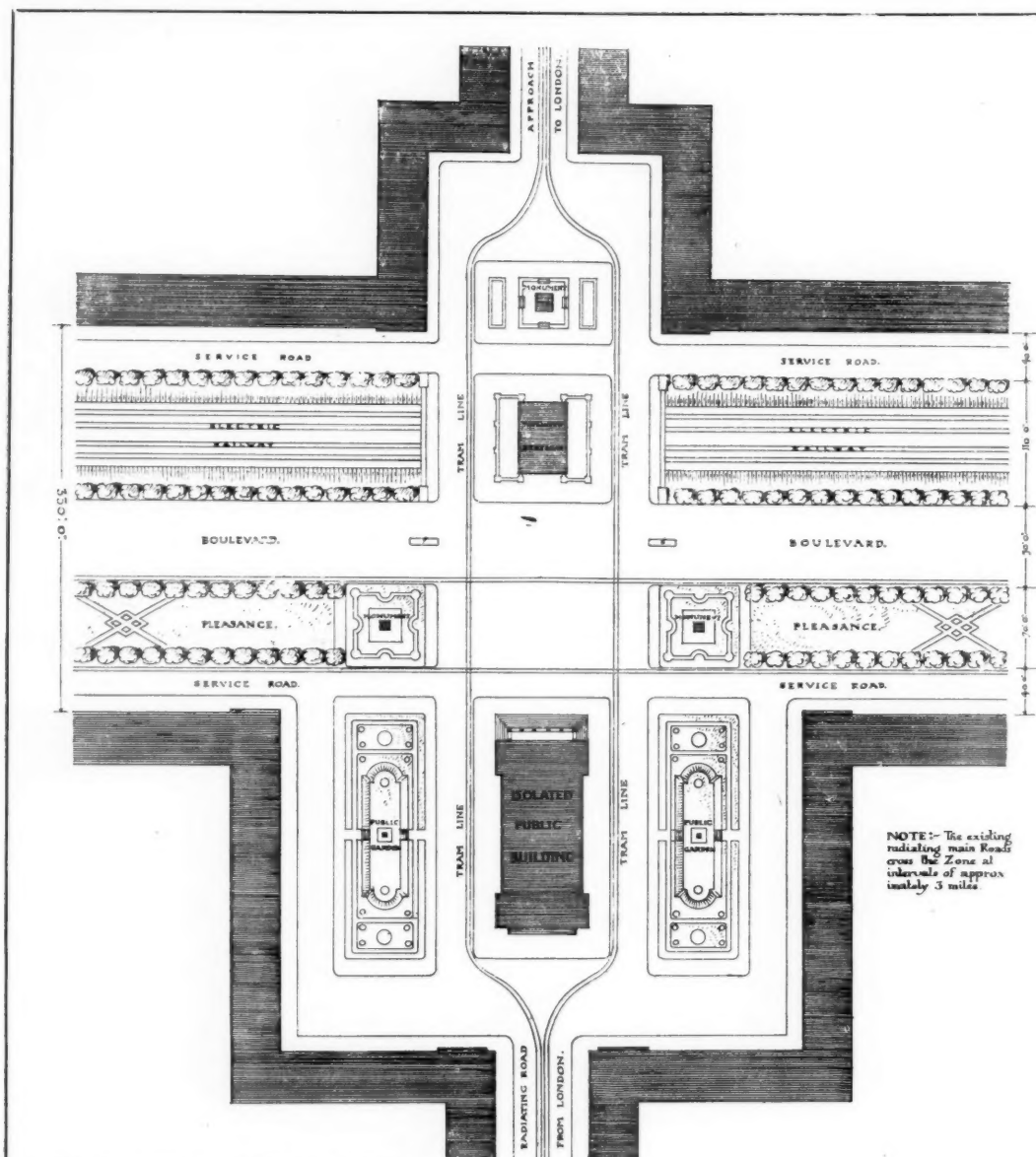
The advent of the Town Planning Act and the passing of the Development Bill, should greatly facilitate the making of such a concentric road, which would be a work of great public utility. The road would take not only all the non-London traffic but would draw to it a great deal of traffic from London itself, and would tend to decentralisation, to order, and to convenience. The road would also bring the outlying districts together, would open up sparsely-occupied back land, and would distribute the traffic better in the existing roads leading into London.

If laid out worthily and well, as a great boulevard encircling the metropolis and, further, as a base line to its future development, it ought to become an outer park system, or continuous garden city right round London, and as such would be a healthful zone of pleasure, civic interest, and enlightenment to millions of people who live in the mushroom-grown and depressing suburbs of Outer London.

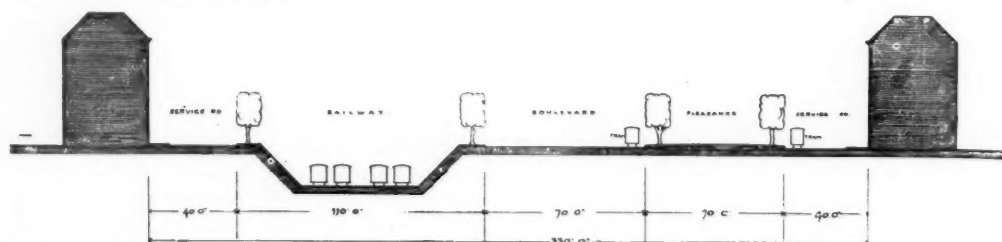
The principle of this great boulevard would form the basis of all town-planning schemes, and would at any rate present an opportunity for fine architectural effects and building, combined with avenues, gardens, promenades, and open spaces, supplemented by the most convenient means of cheap electric intercommunication. Further, this encircling boulevard might become a line of strategical importance in the defence of the metropolis, and would prove of considerable value for the movement of large bodies of troops.

The boulevard itself should be smoothly paved in the centre for light fast traffic, and macadamised at the sides for slower heavy traffic, and would be on the same level as the present roads, but generally would pass under all existing railways. Inside this boulevard there would be an

D. BARCLAY NIVEN  
ON A ZONE SCHEME  
FOR LONDON



PLAN OF TYPICAL INTERSECTION OF THE ZONE  
WITH EXISTING RADIATING ROADS

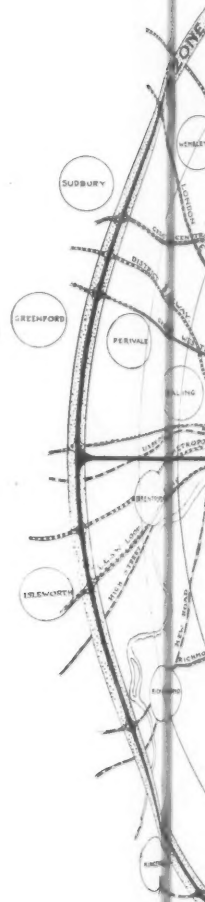


GENERAL SECTION OF THE PROPOSED ZONE

NOTE:- The existing  
radiating main Roads  
cross the Zone at  
intervals of approx  
inslay 3 miles

DIAGRAMATIC  
LOND  
SHOWING THE PROP  
AT 0 MILES

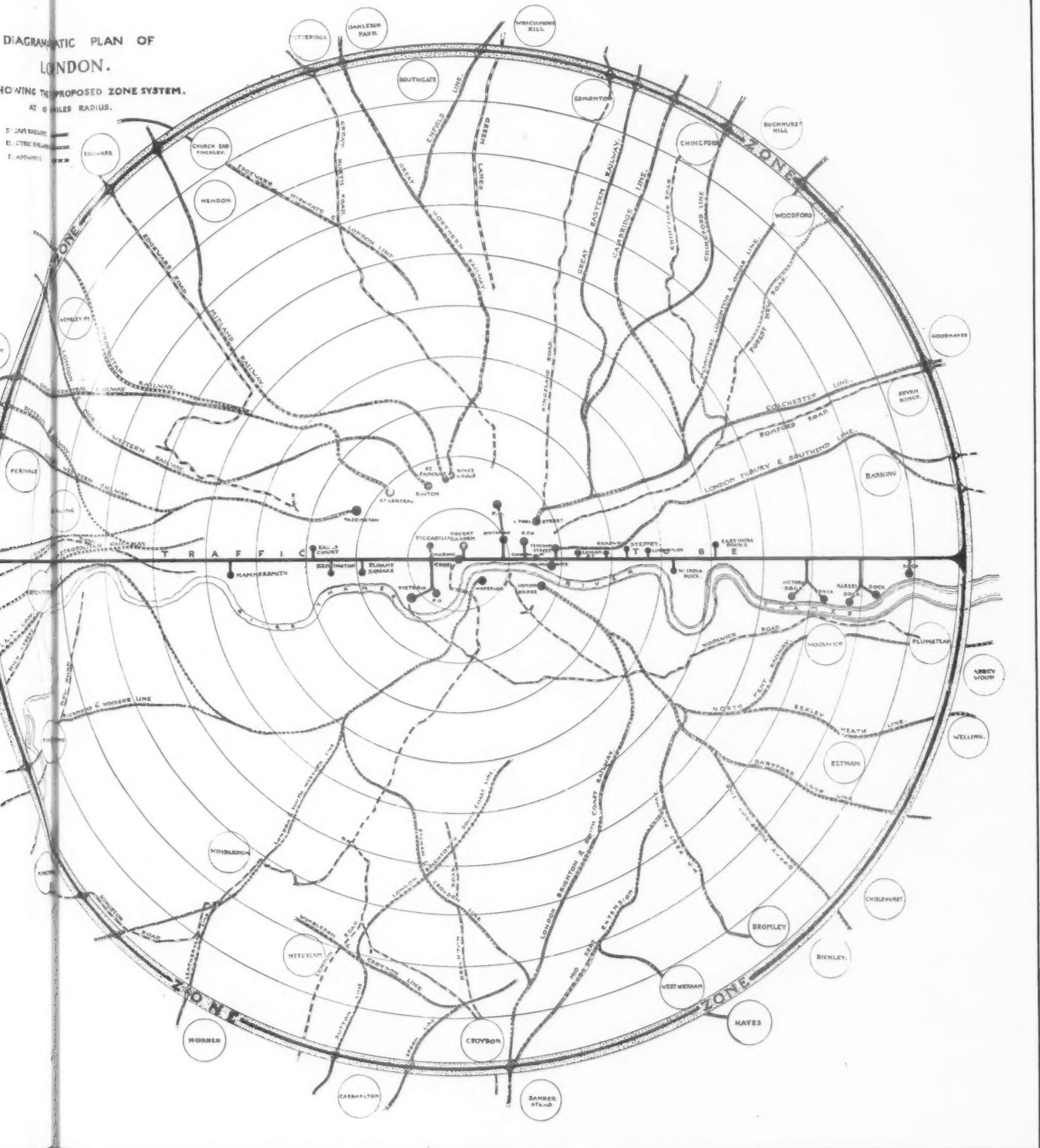
5' LAMP RADIUS  
10' LAMP RADIUS  
15' LAMP RADIUS  
20' LAMP RADIUS  
25' LAMP RADIUS  
30' LAMP RADIUS  
35' LAMP RADIUS  
40' LAMP RADIUS  
45' LAMP RADIUS  
50' LAMP RADIUS  
55' LAMP RADIUS  
60' LAMP RADIUS  
65' LAMP RADIUS  
70' LAMP RADIUS  
75' LAMP RADIUS  
80' LAMP RADIUS  
85' LAMP RADIUS  
90' LAMP RADIUS  
95' LAMP RADIUS  
100' LAMP RADIUS



These drawings illustrate the scheme of D. Barclay Niven, F.R.I.B.A., for a proposed zone or boulevard round London at a radius of ten miles, a distance at which the country is sufficiently open to make such a proposition reasonable from a financial point of view. The great advantage of such a boulevard would be to relieve the congested centre of London of the through traffic, which would, instead, pass round it. Thus traffic from, say, Winchmore Hill to Croydon, or Southend to Slough, would pass round by the



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zone thoroughfare in far less time than is now occupied in crossing the heart of the city. The zone system also provides for a connecting service of electric trams and trains as an aid to the traffic problem. The boulevard would be smoothly paved for light fast traffic; the service roads macadamised for slower heavy traffic. The pleasure would be a continuous belt of parkland, in places merely grass and trees, but in other places laid out as public gardens with flowering shrubs and beds.

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electric tramway system, working in connection with the existing tramways which radiate out of London, and outside there would be an electric railway sunk in a cutting, just below the level, and dipping under all radial roads or railways as has been done with the railway through Princes Street Gardens in Edinburgh. On each side again there would be a service road with paved footway, and by the side of the boulevard proper a continuous broad belt of parkland intersected by footpaths. This parkland would in places be merely grass and trees, but in other places would be laid out as public gardens with flowering shrubs and beds, advantage being taken of natural features where such occur.

To the west of London the roadways would cross the Thames by a new bridge near Richmond. To the north they would rise to a point 268 feet above sea level. To the east they would pass under the river by a tunnel at Woolwich. To the south again they would rise to a height of 267 ft. The gradient would not be more than one in fifty in any part.

The tunnel to the east, with its approaches, would probably be the most costly part of the scheme; but no part would be more useful, providing as it would direct communication with all the roads North and South of the river, relieving the existing bridges in London, and tending to open up fresh business communications.

For the purpose of the scheme it would be necessary to obtain Parliamentary powers to secure the land requisite for the purpose. A strip of a quarter of a mile in average width would be sufficient for every purpose, and this zone would be approximately sixty miles long. This is equal to, say, fifteen square miles, or 9,600 acres at, say, £750 per acre, which amounts to £7,200,000. One-fourth of the average quarter-mile width, viz. 110 yards, would be an ample width for the boulevard. The remaining three-fourths would be resold at a considerably increased value per acre, which would realise a large sum on the credit side of the estimates. In addition there would be the valuable concession for the circular electric railway, and the subsidies to be expected from the main line railways benefiting from it, apart from the income from electric tramways in the boulevard itself.

These profits together should ultimately suffice to pay for the making and maintaining of the roadways, pleasantries, bridges, and tunnels. Instead of reselling the marginal land freehold, for many reasons it might be preferable for the authorities to retain permanent ownership of this zone round

the metropolis, and to grant long leases on proportionate terms. Notwithstanding the large sums such a scheme would involve, they are but small in consideration of the ultimate advantage that would be gained, and the reduction of future expenditure would be an asset of very appreciable value. What London has lost by failing long ago to adopt some comprehensive scheme of re-planning, such as Sir Christopher Wren put forward for the City after the Great Fire, is incalculable.

HOW THE BOULEVARD COULD BE MADE

The making of the circumferential boulevard could be done section by section, a section being the space between two of the existing main radiating roads. There are approximately eighteen of these, therefore there will be eighteen sections, the length of each being fairly equal. Each section would connect up two of these great radial roads, and as completed would be useful in itself, and would be of increasing use as further sections were linked up to it.

This work would be spread over as many years as necessary, and might be done portion by portion in seasons of trade depression, thereby providing a national reserve of employment.

WORKMEN'S DWELLINGS

In each section part of the land would be earmarked for occupation and use according to its amenities and value, the cheaper land being allotted for the building of workmen's dwellings; for, though the value of portions of the cheaper land might be as much as £1,500 per acre, this would not necessarily prevent the erection of healthy dwellings, for the working classes at a rent within their means. As compared with the value of land on which workmen now dwell in and near London, the value of this land would be by no means prohibitive for this purpose. The facilities for rapid and inexpensive transit to and from their work would be an additional attraction to the zone as a residential area for the working classes.

SOME POSSIBILITIES AND DEVELOPMENTS

With cheaper labour housed in this zone, with cheap land, and with the convenient road and rail (and in some places canal or river) facilities, it may be expected that relief factories would spring up (especially in the eastern sections) in connection with central London establishments instead of in the provinces, as has been the tendency of recent years. These factories would be supplied with electric current for power on most favourable terms, and consequently would be free from smoke.

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Certain of the existing London hospitals, standing on limited, unsuitable, and very valuable central sites, should be moved out to this zone, releasing the land which they now occupy in the centre for other purposes. The tendency would then be to reduce the central hospitals to little more than receiving or casualty institutions, all in easy communication with the main establishments on the circumference.

A system of subsidiary markets might also possibly be established upon the boulevard in connection with certain of the central markets. This would save the conveyance of much produce into the town which has again to be brought out to supply the needs of the suburbs.

Ultimately, when a complete system of electric tubes has been constructed under London and out to all the suburbs, so as adequately to distribute the traffic to every part, we may hope that the existing main-line railway systems within the zone, together with their great terminal stations (sources of considerable street congestion), will be gradually removed.

The abolition of the ground-level railways would open up a possibility of forming boulevards in their place, radiating from the circumference to the centre, to an extent never before contemplated.

In that event the ground-level main-line railways would terminate at the zone, from which passengers and goods would be rapidly transferred to their destination, and the simple express electric railway, concentric with the circular boulevard as already advocated, would be immensely developed, linking up all the different existing main-line railways, as well as all the intercommunicating present and future electric systems, in or around London.

This circular electric railway would have inclined ways down from all main-line railways, so that both passengers and goods from north, south, east, and west could quickly be run round to whichever line was most convenient for their destination. Heavy goods—coal, bricks, timber, etc.—would be run on without changing bulk, and dock-side traffic from the lower river would be transferred to any railway system, thus avoiding cartage through London.

To refer to all the possibilities which the foregoing scheme might open up is not within the scope of a limited article of this nature; but, vast as is the subject of a ring road as applied to London, it is not too late to hope that such an undertaking may some day be started, and may eventually prove a practical step towards the solution of the problem of London's traffic.



The market square, looking towards the southern gate. (See next page)

RICHELIEU: AN EARLY TOWN PLAN

January 1910

## RICHELIEU : AN EARLY TOWN PLAN



FOR the discovery of the village of Richelieu as an art relic and as an example of the grand manner in France we are indebted to Professor Reginald Blomfield, A.R.A., who drew attention to it in his book "The Mistress Art."

Curiously enough, though we have Jean Marot's monograph on "Le Magnifique Château de Richelieu" which the great Cardinal built in the birth-place of his forefathers, we have no mention of the town erected close by, doubtless to house the Cardinal's immense retinue. The château and town were designed by Lemercier between 1629 and 1636.

It will be seen that the town is comprised in a rectangle (about 660 yards by 360 yards). This is surrounded by a moat, the water in which appears to be stagnant. On the inner side of this moat, in place of a town wall (which Mr. Blomfield says was intended), there is a series of tottering timber cottages, that takes away all dignity from the town from without, rendering it a complete surprise when once within the gates. The town also suffers a disadvantage, since the avenues approaching it have been bereft in parts of trees; in their stead a straggling second village has been built, extending for half a mile or more.

The small white spaces each side of the Grand Rue and belonging to the hôtels (the ci-devant residences of the Cardinal's retinue) are courtyards, open originally to the stables and gardens, bounded on two sides (of each of these four blocks) by a wall nine feet high. But the gardens have been cut up and built upon, so that the original scheme is lost, a few trees still remaining in each courtyard.

In this town there are two "places" or squares. The northern square contains the administrative buildings and college, the southern square serves as the market-place.

It may be said here that the actual bearings of the town were not taken, but for all practical purposes it lies axially north and south.

The lime-trees planted in these squares, a *coup de grâce* so characteristic of the French architect, are trimmed to a rectangular shape, and of a rich olive-green. The circle of trees at the southern extremity connected the town with the beautifully laid out grounds of the Palais Richelieu.

The gateways are of two designs internally, but adapted to the same design externally, the lower ones being those at the south and south-east. The north-east and north-west gateways are destroyed, the town, with the rest of France,

having been through the long struggle resulting in the terrible misnomer, *Liberté, Égalité, et Fraternité*. Since the gateways are illustrated here it is perhaps unnecessary or even incorrect to eulogise the wonderful knowledge of design and power of restraint shown in their design. In fact, these two qualities are the *sine qua non* of the whole town.

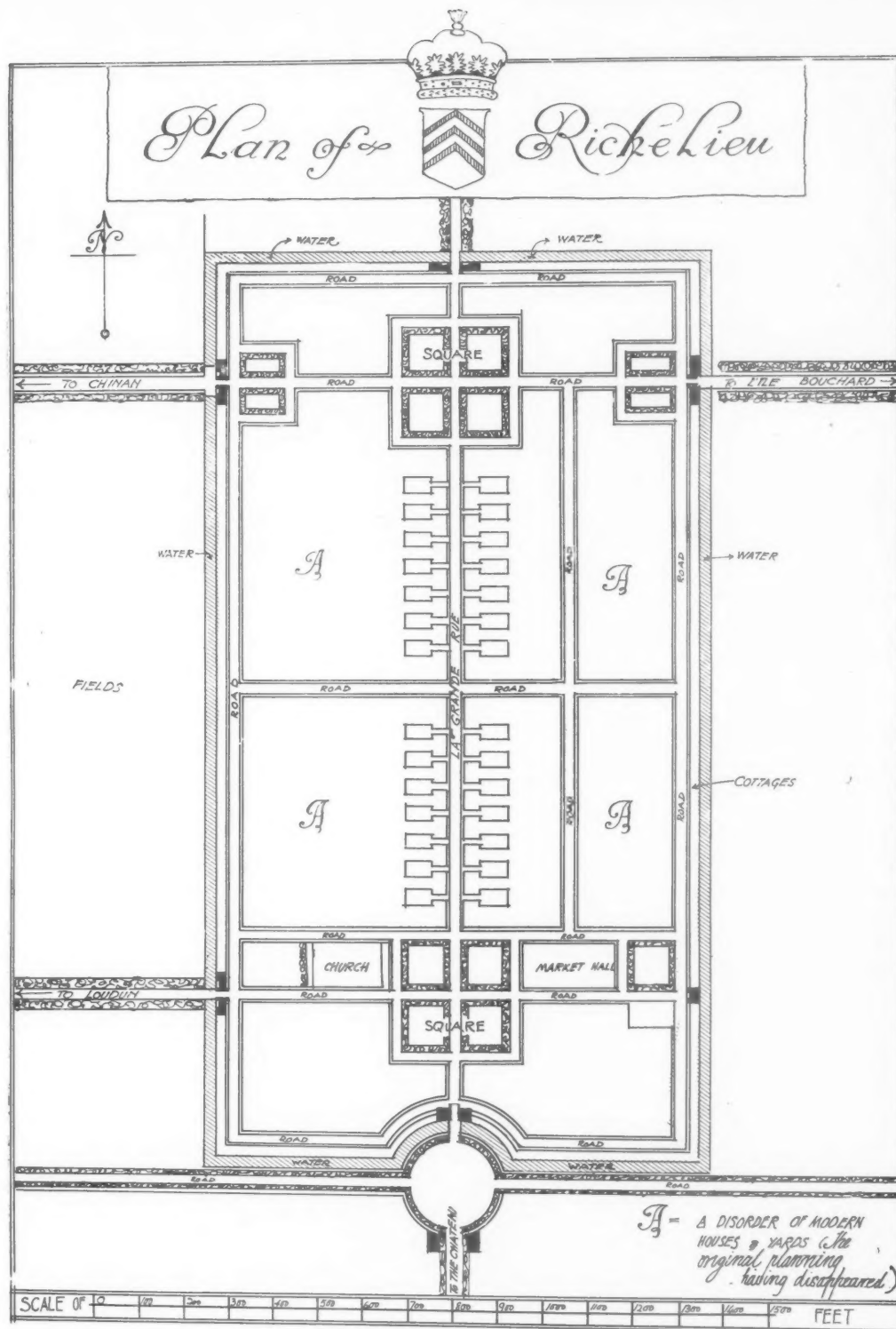
The stone used is a limestone of excellent durability, the crumbling parts having been caused by cannon-ball. The houses are for the most part of red brick and stone, small slates covering the roofs. Some of the façades, however, those of the Grand Rue and some houses in the northern square, have been covered with stucco, the stone quoins being picked out with white paint. These façades are of entirely geometrical proportion. There is nothing pedantic about this: it is mannerism, the mannerism of a man of matured intellect and talent. A few of these proportions may be of interest. In the corner pavilions (there is a raised pavilion at each of the eight corners where the four roads enter the squares) the upper windows are two squares high, with one square above to the cornice, and one square below to the lower windows. These lower windows are one and three-quarter squares high; the dormer-window openings are one square, the segmental head being struck from the base of it. The solids between the windows (or voids) are two squares wide and a square and a half at the corners. The ridge of the roof is fixed in height and length by a square on the cornice equal to a void and two solids (or five squares in all); thus it will be seen that the apices of the roof come over the inner jamb of the two outside windows. The pitch resulting from this, and the size of the various members of the mouldings, are maintained throughout the town. The supports to the gateways are half the width of the arched openings—in fact, endless proportions might be found.

The unit of measure used by the architect was a "toise," and represented the height of a man (about six feet). The Grand Rue is six toises wide, the façades five toises high to the cornice. The two "places" are each fifty toises square.

As a dwelling-place, Richelieu at the present day is not a success. The impression produced on the visitor is a depressing one, partly due to the extreme poverty of the inhabitants, partly due to its semblance of fallen glory (an aged soldier, as if left behind by time, still goes his round with a drum, announcing twice a day the local news). But there is, perhaps, another reason. A glance at Richelieu will show how utterly unintelligible to the peasants must be the refined gentility of this



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design. Lemerrier was right in his design : it was for a highly cultivated man and patron of the arts. But where once was the splendour of a court, is

now the poverty of a people struggling for existence. We cannot but say with the French poet, "Tout lasse, tout casse, et tout passe."

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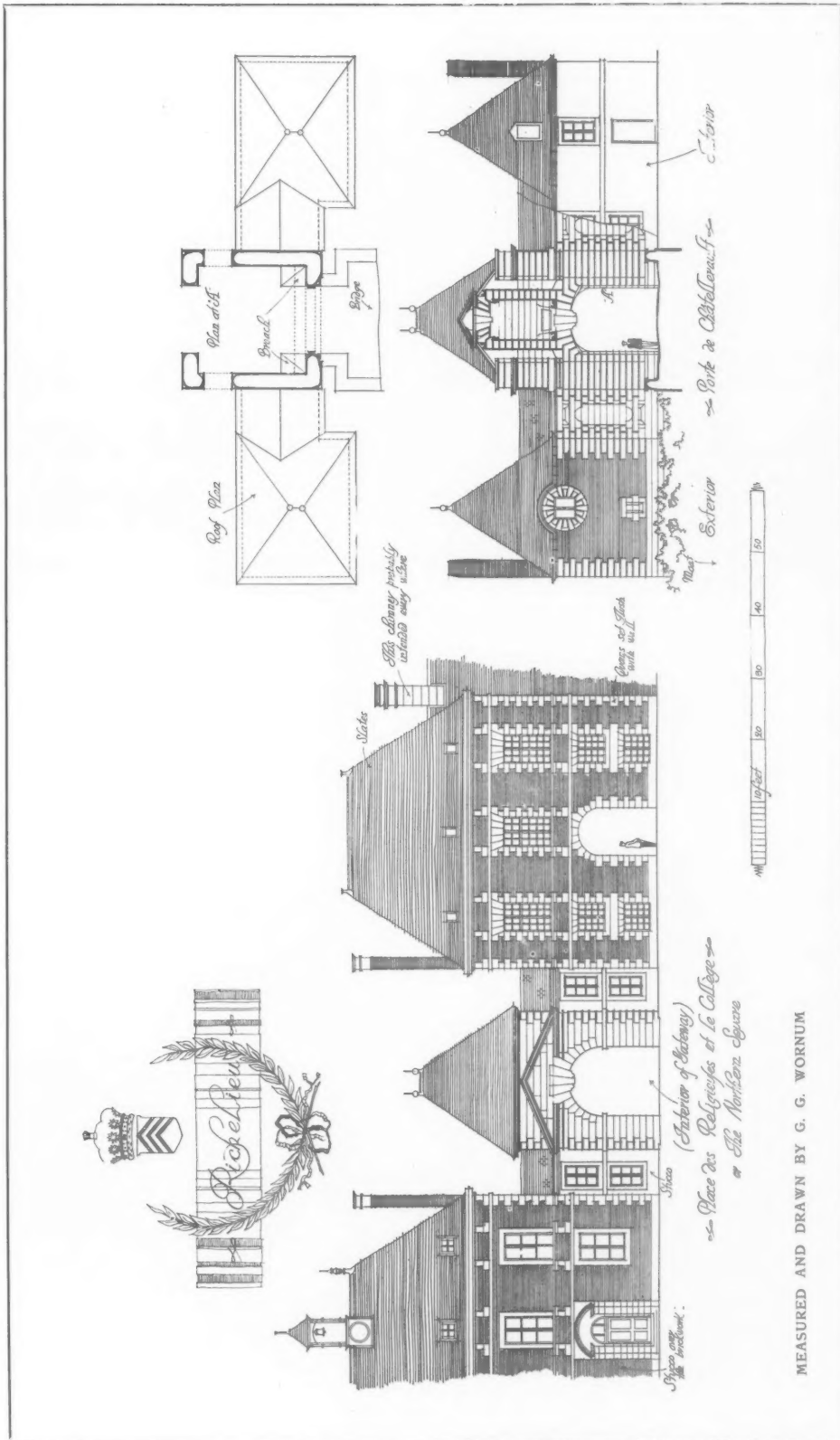


The top view shows the northern square looking north, which contains the college and administrative buildings. The lower illustration shows a general view of the principal street.

THE NORTHERN SQUARE  
THE MAIN STREET

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RICHÉLIEU:  
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